Great Ideas from Our San Francisco Showhouse

Metropolitan Home

29 Top Designers Tell All

Decorating Now

- Q+A: Sarah Jessica Parker
- Celebrity Tweets
- Goods You'll Love
- Trend: Wood Gets Real



Sophisticated wit in a colorful new house in the Hamptons, p.84.

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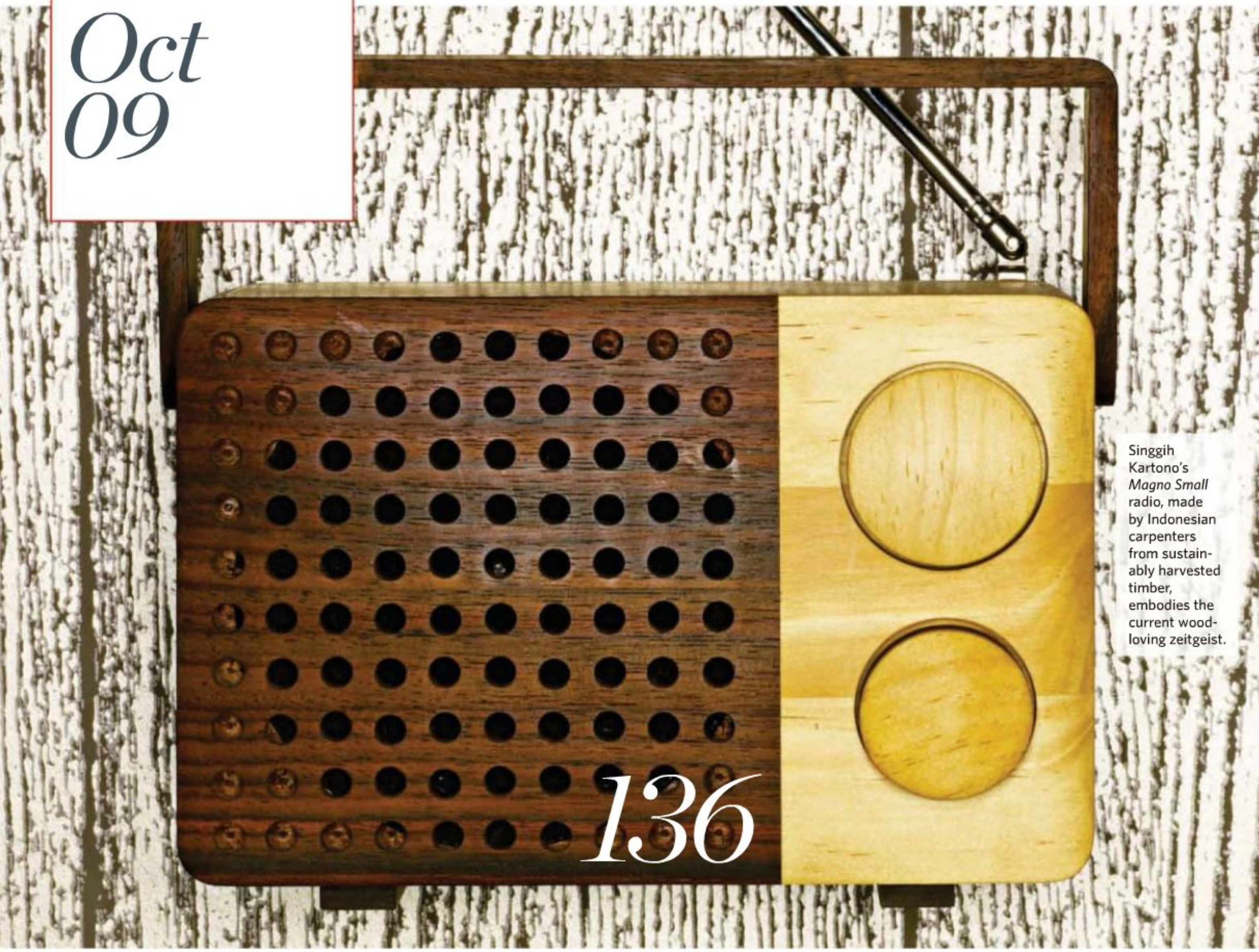
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Singgih Kartono's *Magno Small* radio, made by Indonesian carpenters from sustainably harvested timber, embodies the current wood-loving zeitgeist.

Metropolitan Home VOLUME 41 | ISSUE NO. 8

On the Cover
The comfort-rich living room of a home on Long Island celebrates bright color and fine fabrics, p. 84. Produced by Linda O'Keeffe. Photograph by Antoine Bootz. *See Resources, last pages.*

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Sketch by: Francine Gardner

Metropolitan Home's Showtime House ^

Come tour this year's showhouse online, and check out our show-stopping décor roundups, designer's secrets, and unbelievable giveaways. For more information, visit www.methome.com/showtime2009.

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PHOTO: NATHAN KIRKMAN FOR METROPOLITAN HOME, JUNE 2009



My friend Vera is a psychoanalyst and—no surprise—we often look at things quite differently. Her provocative thinking usually dives through layers of gibberish to unearth some pithy truth.

Recently, she was talking about "home" and decorating, the theme of this issue (I was probably complaining about having to write this editor's page on a rapidly approaching deadline). Decorating is obviously the core of any shelter magazine, but I confess it's a word that sometimes makes me a bit uneasy. (Vera, could we discuss this?) Could "decorate" imply something superficial? Isn't architecture the serious stuff? But the decorative arts have an amazing history that I so love, and, displayed alongside their "fine art," great museums all over the world have troves of fascinating collections that reflect the way people lived. Great decorating *is* art and it resonates, just like an extraordinary painting. It goes straight to the heart.

Anyway, Vera was thinking about how our homes express our personal identity—or vice versa. As she put it, "For years we've thought of our homes as jewels, because of their beauty, worth and comfort." In her psychoanalytical view, this home/self-identity marriage can be good or not: If we keep things the same when they no longer work for us—either financially, practically, stylistically or (more to her point) emotionally—it's not healthy. Then it's time to move on somehow and, as she sweetly put it, "use the magazine to help us with those fantasies and changes." Rather like an analyst helps a patient?

So, this issue is dedicated to decorative changes and a few fantasies—both easier to explore than the Freudian kind! All of our homeowners realized that something wasn't working for the way they wanted to live. Many made huge changes—building from the ground up, moving, or completely redoing an existing space. But small changes can also make a big difference, which is what I loved about our recent "Modern by Design" Showhouse ("Our Hearth in San Francisco," p. 66).

My favorite easy upgrade from the showhouse is the window treatment Gary Hutton designed for the bedroom: inexpensive recycled felt, grommets and Shaker pegs. Not a stitch required. Almost as simple: new color on the walls (Min|Day's bathroom); an oddly shaped rug or "found" object reborn as furniture (Jay Jeffers's great room); and rethinking dining room lighting—instead of using a central chandelier, Jiun Ho hung four pendants in the corners. For more fantasy in the living room, Oldroyd and Stewart used flooring to swoop "furniture" into a landscape. Also out-of-the-box, Angus and Parton ran rolls of striped wallpaper horizontally instead of vertically in a boy's bedroom.

Whenever I rearrange a few accessories, move art to a different wall or furniture to another room, I love the little wake-up call of seeing something anew. Wish my brain cells could be moved around that easily. Maybe Vera will help me with that fantasy! *—Donna Warner, Editor in Chief*

PORTRAIT: PETER MURDOCK; STYLIST: YUKA SHUSAPA.

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...WORD

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The Athenaeum/London

This Piccadilly landmark has gotten a major overhaul. A self-irrigating living wall, created by renowned French architectural botanist Patrick Blanc, blankets the hotel's facade with a verdant tapestry of 260 plant types, connecting the structure with its Royal Parks environment. Inside, expect to find an equally radical update. Doubles from $450 (800/335-3300; Athenaeum Hotel.com).—*Jessica Mischner*


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ATHENAEUM: ALISON WHEATLEY; SARAH JESSICA PARKER: FRAZER HARRISON; CITYGARDEN: STEFAN HESTER.

...WORD



Grapevine

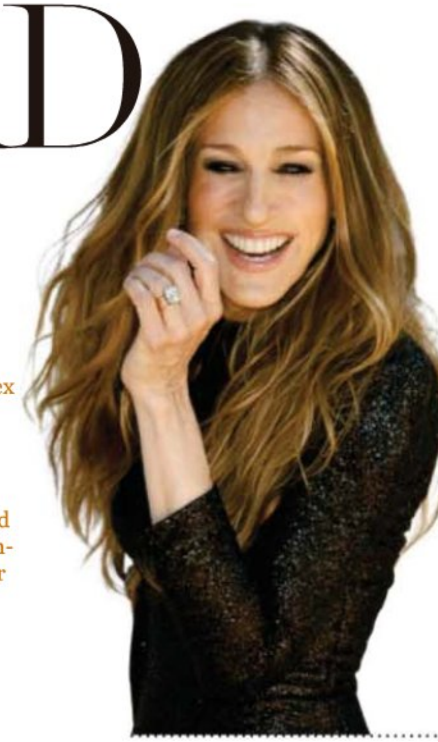
"Right now, people want three bottles of wine for $45, not just one," says Alex Basich, a co-owner of the Noble Grape, a boutique wineshop in Chicago. Adhering to the fiscal formula of the day, Basich and partner Milan Patel recommend three best sellers for around $30—total (802 N. Bishop St.; 312/864-1204; NobleGrape.net).
—Lisa Skolnik

$9
Pierre Delize Blanc de Blancs Brut NV, a French white sparkler.

$10
2005 Local Wine Company Snafu, a California red blend.

$12
2008 Charles & Charles Syrah, a dry rosé.

$31



Q&A
Sarah Jessica Parker

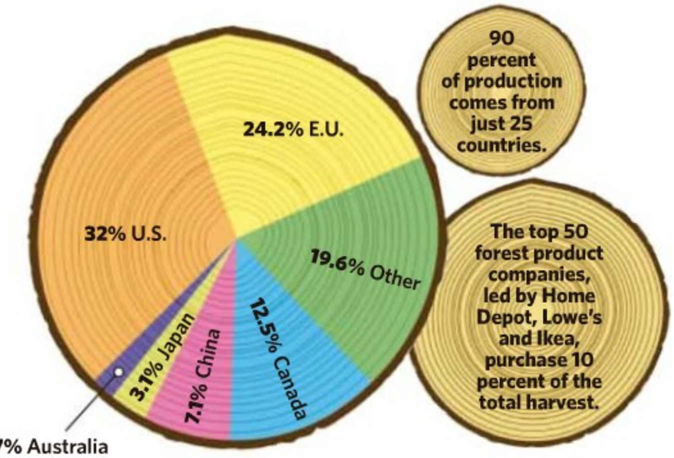
With the highly anticipated movie sequel *Sex and the City 2* due out next spring and a newly expanded family, the stylish 44-year-old Manhattanite pauses to divulge a few of her favorite things (move over Manolos and Cosmos).—*Lenora Jane Estes*

- Hotel: The George V in Paris
- Room in the house: Kitchen
- Ice cream flavor: Graeter's Black Raspberry Chip
- Sunglasses: Ray-Bans
- Comfort food: My sister's brownies
- Paint color: Geranium Red
- Wine: Puligny-Montrachet
- Sneakers: Nikes
- iPhone or BlackBerry: BlackBerry
- Sheets: Old

Chain of Demand

Global wood consumption is on the rise, and a look at recent purchasing trends reveals that a handful of top players account for the bulk of the more than 1.8 billion cubic meters of forest harvested each year.

*Based on International Tropical Timber Organization data



Gansevoort Street

North >

Walking the Line

The product of more than a decade of fund-raising, planning and planting, the High Line, a mile-and-a-half-long stretch of abandoned elevated railway on Manhattan's far West Side, officially opened as a pedestrian promenade in June. *Met Home*'s editors visited the park to experience firsthand the architectural attractions of this eyesore-turned-icon.



Andre Balazs's wing-shaped Standard Hotel straddles the path near the park's southernmost point.

ECO TICKER NINETY PERCENT OF SALMON CONSUMED

SARAH JESSICA PARKER: FRAZER HARRISON; HIGH LINE: CATHRYNE CZUBEK; WINE BOTTLE: COURTESY OF LOCAL WINE COMPANY, SNAFU WINE.

An Alessi saucepan has a lot to boast about.





La Cintura di Orione Richard Sapper, 1986

Pots&Pans Jasper Morrison, 2006

Mami Stefano Giovannoni, 1999

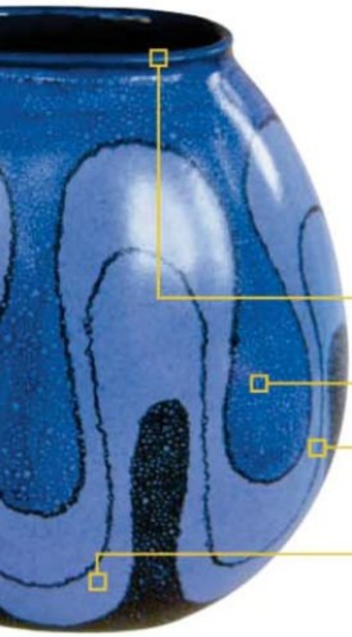
Pasta Set Massimo Morozzi, 1985
Pasta Pot P. Jouin - A. Ducasse, 2007

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...WORD



Collect Now! *Fong Chow for Glidden Pottery*

A purple *Loops* ware vase, valued at around $2,500, from the short-lived (1940–57) but forward-thinking upstate New York ceramic house.

The slightly irregular shape of the lip reflects the hand-finished construction of Fong Chow's pieces.

Each of Glidden's more than 200 shapes was individually glazed and decorated.

Chow, who became curator of ceramics at New York's Metropolitan Museum of Art, synthesized classical Asian forms with a midcentury-modern idiom.

The exaggerated curves and vivid purples are early psychedelic, foreshadowing 1960s design.—*Cara Greenberg*



Trade Secret: *Odegard Tiles*

We love Odegard's dramatic new Architectural + Decorative Surfaces Collection, which brings home a bit of Bollywood. A luxurious choice for countertops, wall panels and other surfaces, these 12 designs are handmade by Indian craftspeople in marble, stone, wood, metal laminates and hand-cut mirror mosaics. The inlaid brass and rosewood pattern (shown) from Pema Tsetan would make a spectacular headboard (through designers; OdegardInc.com).—*Katherine E. Nelson*

Cool Haus

In Los Angeles, two architecture-obsessed foodies dish out mod ice cream sandwiches with names like Mies Vanilla Rohe and Frank Behry (pictured) from the side of a tricked-out truck (EatCoolHaus.com).—*JM*



W. 13th Street | **W. 16th Street** | **W. 17th Street** | North >



The last train rolled down these tracks in 1980. Today an urban meadow by landscape architects James Corner Field Operations and planting designer Piet Oudolf pays tribute to a more industrial New York.



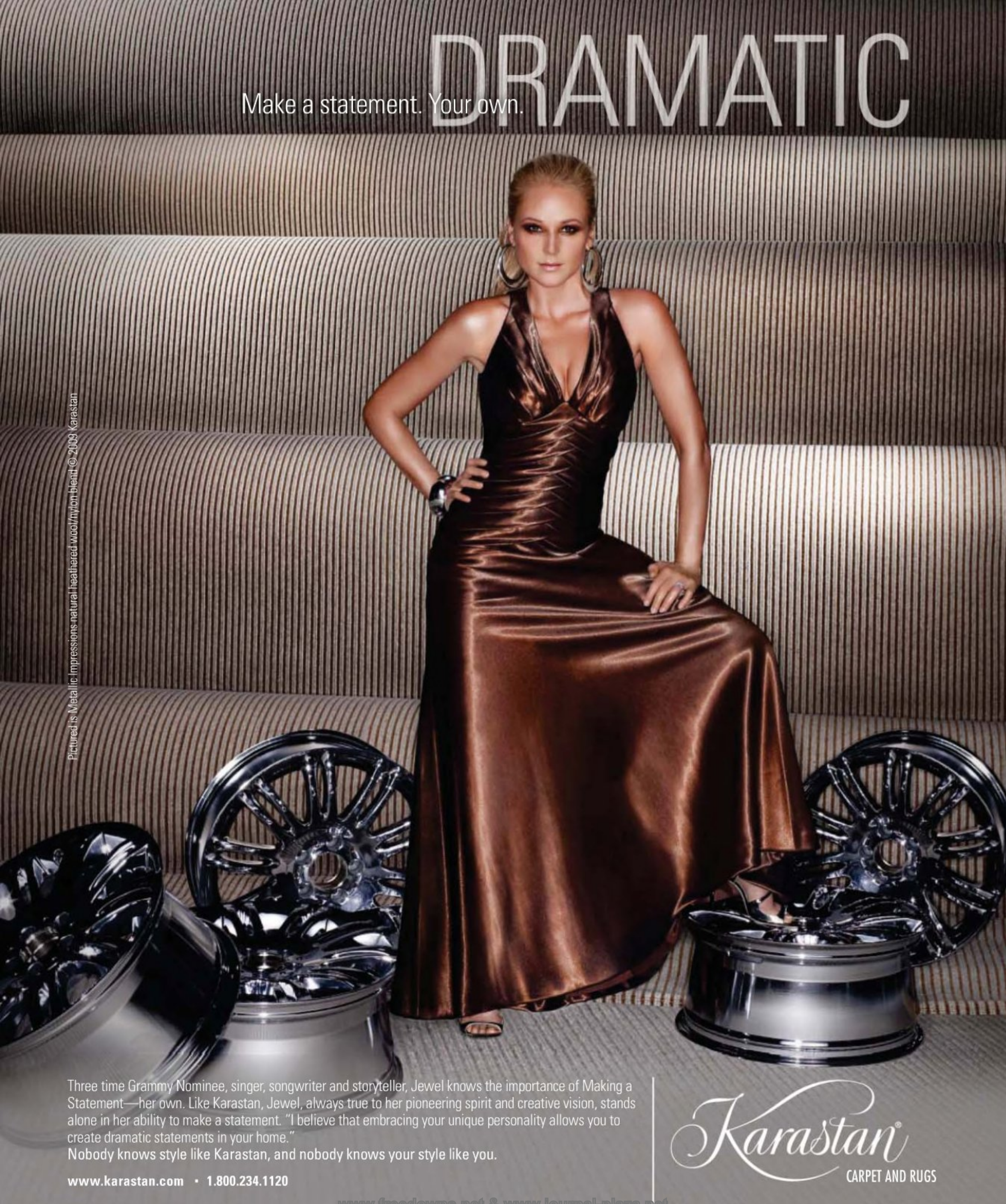
A south-facing view of Chelsea Market showcases the principal feature of the design by architects Diller Scofidio + Renfro: long concrete planks that form a smooth, linear walking surface.



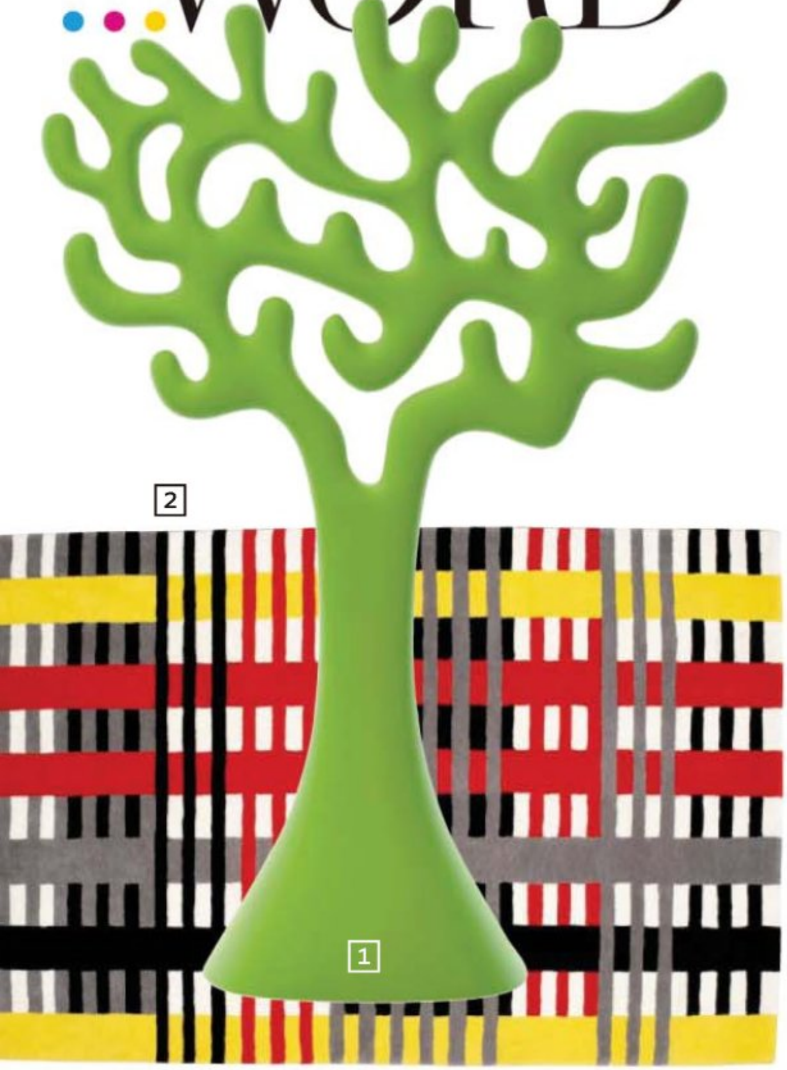
A sunken observation deck, featuring stadium-style seating and massive plate-glass windows, affords an up-close-and-personal view of the hustle and flow of Tenth Avenue below.

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WORD





The Goods

1. The Tree/Martela
Standing six feet tall, this polyethylene tree from Finnish designer Eero Aarnio has the presence of sculpture. Conceived as a space divider, it can also be enlisted as a place to hang your hat ($1,100; Martela.com).

2. Anni Albers rug/DWR
During her Bauhaus days in the 1920s, Anni Albers made several drawings that never found their way to the loom. Now Christopher Farr has put two of them, including this color-block rug, into production (100 percent wool, 4' x 6'; $1,500; DWR.com).

3. Rock Chair/Bo Concept
Henrik Pedersen believes that design should always display a sense of humor. And this piece clearly makes you smile. It's also comfortable. The chair has a stainless steel frame and is shown in yellow ochre felt ($1,400; BoConcept.com).

4. Fleur de Novembre/Kartell
Fabio Novembre's bravura table features a polycarbonate base, which is a rainbow array of six petal-like forms, and a top, 47 inches in diameter, made of PMMA, a clear plastic (price not yet available; Kartell.it).—*Arlene Hirst*



North >

W. 18th Street



West 18th Street boasts designs from Della Valle Bernheimer and Audrey Matlock, but Frank Gehry's IAC Building (left) is the star in this skyline.

W. 19th Street



The view from 30 feet above Manhattan can be disorienting, but a glimpse of the Empire State Building to the northeast puts things firmly in perspective.

W. 20th Street



The first phase of the High Line, which ends at 20th Street, has attracted more than 300,000 visitors. The path to 30th Street is due to be finished in 2010.—*JM*

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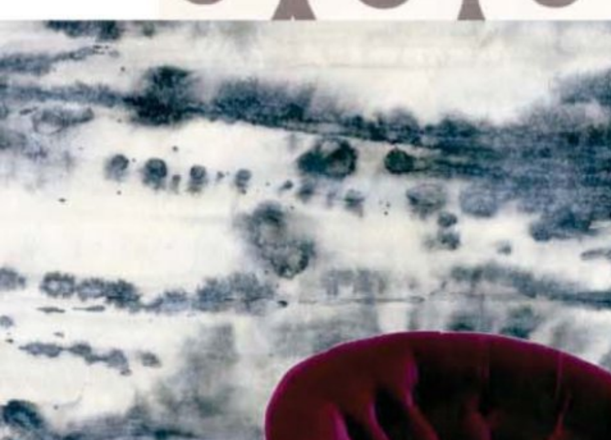
...WORD

Design 101: *Color*

Gray is no longer a downer. In fact, a room awash in clear, clean gray (not blue-gray!) exudes serenity and sophistication. Pump up the glamour with a purple velvet armchair. The shimmering upholstery paired with matte paint, artisanal-looking wallpaper and graphic fabric makes a dynamic, old-Hollywood combo. —*KEN*



Paint
Silver Spring, Benjamin Moore



Fabric
(above) Schumacher's Manor Gate *in Charcoal (through designers; FSchumacher.com)*

Wall Covering
(left) Porter Teleo's Fluidity *in Gris (through designers; PorterTeleo.com)*



Chair
Pal + Smith's Muse *chair in Berry Velvet ($2,200; ShopPalAndSmith.com)*



Citygarden/St. Louis

Metro

Citygarden/St. Louis
Virginia landscape architects Nelson Byrd Woltz of Charlottesville transformed two vacant blocks of downtown St. Louis into a mile-long garden of art, featuring 24 sculptures and a glass-walled café with a sedum-covered roof. A water playground and a ten-foot interactive LED video wall also make the park popular with kids (N. 8th & Market streets; CityGardenStL.org). Other new sculpture parks to visit: the San Francisco Museum of Modern Art's roof and the Des Moines Art Center's outdoor installation.—*LJE*

Plain Air/Los Angeles
Landscape designer Judy Kameon's new L.A. showroom, a partnership with husband Erik Otsea, features the designer's chic outdoor furniture—powder-coated-steel chairs, daybeds and tables—as well as accessories like Bauer and Gainey pottery and Calypso throws. All of the furniture can be custom ordered with specialty fabrics from Trina Turk and Janus et Cie, among others. Open Monday through Thursday by appointment and Fridays from 10:00 A.M. to 5:00 P.M. (2340 W. 3rd St., 213/380-3185; PlainAir.com).—*Laura Hull*

Policy/Washington, D.C.
Chef Brian Murphy's locavore menu for Policy is the culinary link between the hip downstairs diner and an elegant upstairs room punctuated by crystal chandeliers and graffiti (both spaces designed by CORE Architects' Peter Hapstrak). The tempura-style Maryland soft-shell crab ($12) and gnocchi with seasonal herbs ($11) are musts—just save room for the chocolate waffle ($8). (1904 14th St.; 202/387-7654; PolicyDC.com).—*Barbara Bohl*



Plain Air/Los Angeles



Policy/Washington, D.C.

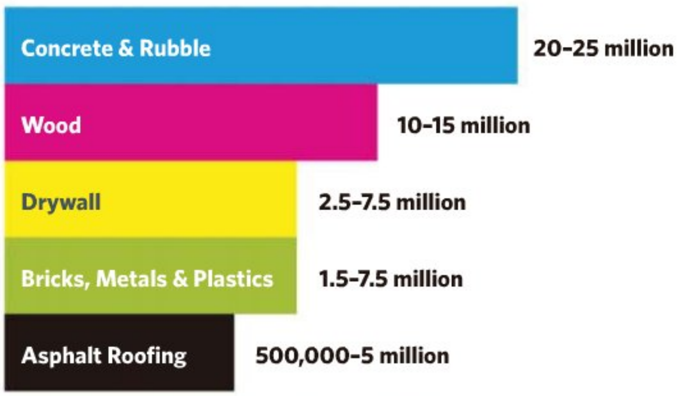
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*According to *Green Building & Remodeling for Dummies* by Eric Corey Freed



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C Zaha Hadid sculpture
D earplug

Answer: B! *ErgoErgo* by Alan Heller is a multipurpose perch. When you sit on one, your body gently rocks, stimulating blood circulation while engaging core muscles. Made of UV-resistant recyclable plastic, it stands 22 inches high ($100; ErgoErgo.com).—AH

Masters of the Twitterverse

As short as a fortune cookie insert and just as universal, tweets offer pearls of wisdom—all in 140 characters or less. Below, some of our favorite high-profile missives from the design world and beyond.

Karl Lagerfeld
I try not to be sentimental and obsessive about possessions. I love collecting, but I hate owning.

Britney Spears
I love Japan! I think all the tiny cars are so cute!

Richard Branson
What have you done to make the world better today? Think about it.

Eva Lorenzotti
Build for one and you will influence millions. Build for millions and you will influence none.

Taylor Swift
I'm developing a theory that all people who work at antiques stores are friendly and delightful.

Thom Filicia
I think of decorating as fashion—shoes no longer need to match the belt.



BOTTOM ROW, FROM LEFT: CHARLES ESHELMAN; TODD WILLIAMSON; PETER KRAMER; JEMAL COUNTESS; JON KOPALOFF; EVAN AGOSTINI.


I want a TV and home theatre, but no cables. I want space for books, CDs, DVDs and collectibles. Some on display, others hidden. And I want them organised. Sistema Pass: orderly fashion.
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Italian furniture powerhouse, B&B Italia recently introduced a splendid new line of casual furniture at its beautiful showroom in NYC's A&D Building. The multi-purpose collection, designed by Patricia Urquiola, includes this fabulous Ravel sectional sofa—for use indoors or out.

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Back for a second season this fall, Metropolitan Home and Showtime Networks present: ***Metropolitan Home's Showtime House.*** As part of a month-long, groundbreaking print and television partnership, top design stars **Piero Lissoni, Markus Dochantschi of studioMDA, Christopher Coleman and Angel Sanchez, Kara Mann, Holly Hunt and Joannah Kornak for Holly Hunt, Andrew Kotchen and Matthew Berman of Workshop/apd, Richard Mishaan, Francine Gardner, James Biber, Marie Aiello, Susannah Drake, Paul Latham, Savannah College of Art & Design,** and **Surfacedesign** will transform two penthouses at Tribeca Summit Loft Condominiums 415 Greenwich Street into luxurious beacons of modernism inspired by original hit Showtime series—*Dexter*, *Californication*, *The Tudors*, *Weeds*, *Nurse Jackie*, and *United States of Tara*. Open to the public on weekends, *Metropolitan Home's Showtime House* will launch September 12 and close October 18.

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Double Take

To prove the power of personal style, *Met Home*'s editors took three virtuoso pieces and created two entirely different, yet completely fresh, looks for each of them. By Katherine E. Nelson

City | Seaside

Paola Lenti's *Afra* chair is a clever hybrid of craft and technology. While its handwoven, circular rope seat references coiled basketry, it's constructed from ultramodern *Aquatech* fabric that resists water and mold. *Afra* is equally at home in a sleek New York penthouse or a sunny Malibu beach house (not priced at press time; Karkula.com).

Left: Our CITY look celebrates a world of influences, including the Asian-inspired metallic-leaf *Jagmandir* **wallpaper** (through designers; OsborneAndLittle.com), glossy Italian-lacquer-look vinyl **flooring** (6' x 60', $918/roll; Lonseal.com) and a classical iron and black granite *Greek Key* accent **table** ($330; GlobalViews.com). For a touch of art deco sophistication, we've accessorized the setup with Armani's silver-plate *Balzac* **vase** ($1,260; ArmaniCasa.com), and Lalique's clear and black crystal *2 Anemones* **vase** ($1,290) and *Anemone* **figure** ($375; Lalique.com).

Right: The SEASIDE vignette takes its cue from the splashy saturated hues and happy graphics of Madeline Weinrib's flat-weave cotton *Brooke* **pillow** (16" x 16", $125) and *Zig Zag* **rug** (6' x 9', $775; MadelineWeinrib.com). The hand-printed cotton-linen *Cosmos* **fabric** backdrop (about $100/yd., through designers; HableConstruction.com) rounds out our selection of stylish soft goods that are easy to clean and totally kid-friendly. Beachy accents complete the look, including Ralph Lauren's glass and polished-silver-rimmed 18" tall *Modern* **hurricane** ($550; RalphLaurenHome.com) and a giant cast-resin *Lombok* **clamshell** ($1,075; OlyStudio.com).

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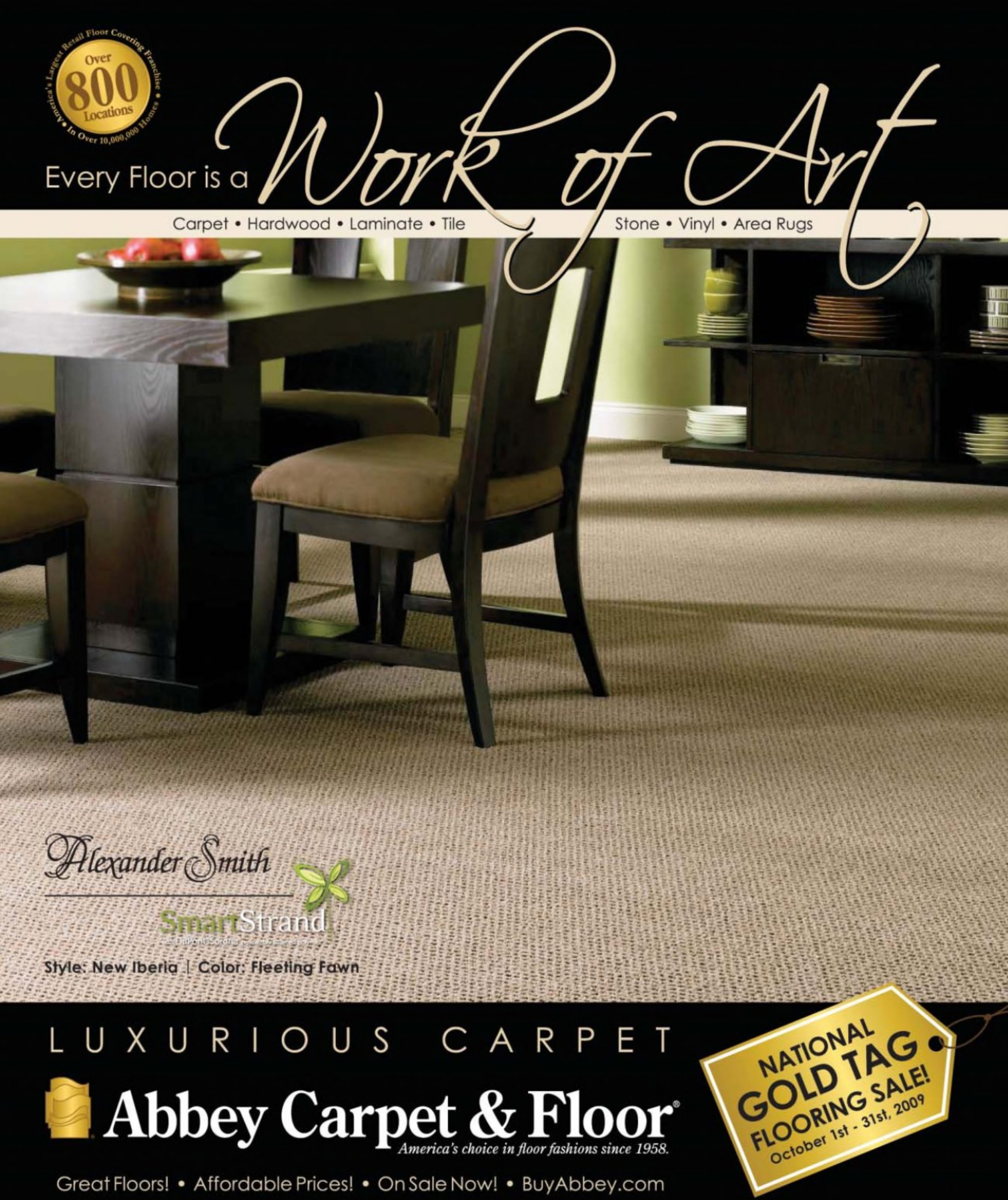


Formal | Casual

While its sparkling, hand-cut surface and refined elegance make it a natural vessel for the finest Burgundy, St. Louis's weighty lead-crystal *Metropolis* decanter can be down-to-earth when filled with iced tea and perched on a sun-bleached outdoor table ($930; 800/441-4488).

Left: Awash in fashion's favorite shade, our chic FORMAL table is decked out for a black-tie affair. We've mixed textures such as Wedgwood's classic basalt (*Prestige* concave and coupe **plates,** $100 each, and **jug,** $200; WedgwoodUSA.com), Murano glass (*Mori* Champagne **cup,** $95; Seguso .com/usa) and polished marble (*China Black,* $13/sq. ft.; ArtisticTile.com), which sets the surface aglow. The rococo *Courting Couple*'s female porcelain **figurine** by Gerd Sommerlade for Reichenbach adds an unexpected decorative touch (PorzellanManufaktur.net). The **fabric** backdrop, Ulf Moritz's pleated polyester *Cha Cha,* brings to mind the rustling skirt of a ballroom dancer ($450/yd., through designers; BergamoFabrics.com).

Right: Our CASUAL spread includes well-worn, vintage textures such as whitewashed wood (*Fables* hardwood **panels,** $21/sq. ft.; TMorton.com), handmade glazed porcelain (**charger,** $130, **plate,** $50, and **bowls,** $40 each, ABCHome.com), raw hemp **napkins** (*Canvas* collection, $20 each; Ochre.net) and brushed stainless-steel **flatware** (*Canvas* collection, $56/5 pieces; Ochre.net) that create a rustic atmosphere. Pollack's supersoft worsted-wool *Lodge* **fabric** backdrop feels just like a cozy sweater ($196/yd., through designers; PollackAssociates.com).


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Baroque | Minimal

The curved body of the *Josephine T* hanging pendant by Jaime Hayón for Metalarte takes its inspiration from 17th-century turned-wood furnishings, while its simplified tapered canopy and lustrous finish add contemporary European flair ($2,400, through designers; HinsonLighting.com).

Left: Our luxurious BAROQUE vignette goes glam by mixing metallic finishes and a *Golden* **mirror** with a gilded wood frame, suitable for a Sun King ($175; Horchow.com). The silver-leaf rattan *Fretwork* lounge **chair** by Barbara Barry for McGuire has a faceted shape and an Asian feel and adds an element of unpredictability to the period setting ($4,500; McGuireFurniture.com). With its subtle silver sheen and slightly futuristic texture, HBF's *Burnished Cloth* polyester **fabric** backdrop allows other pieces to shine ($33/yd., through designers; HBFTextiles.com).

Right: In our MINIMAL arrangement, cheerful bursts of saturated color give a retro feel and animate restrained silhouettes. In homage to a modern master, our centerpiece, the Karlsson *DIY* wall **clock,** brings to mind George Nelson's classic timepiece with a contemporary twist ($79; ConranUSA.com). Expanding on the mid-20th-century sensibility, Ligne Roset's lightweight, laser-cut sheet steel and lacquer *La Pliee* **chair** contributes an architectural element ($730/set of two; Ligne-Roset-USA.com). Maharam's *Highfield,* a Trevira CS polyester **fabric** backdrop by Alfredo Häberli, pops in a bright-green embossed-circle motif ($90/yd.; Maharam.com).


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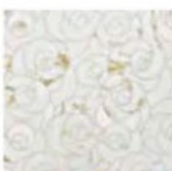
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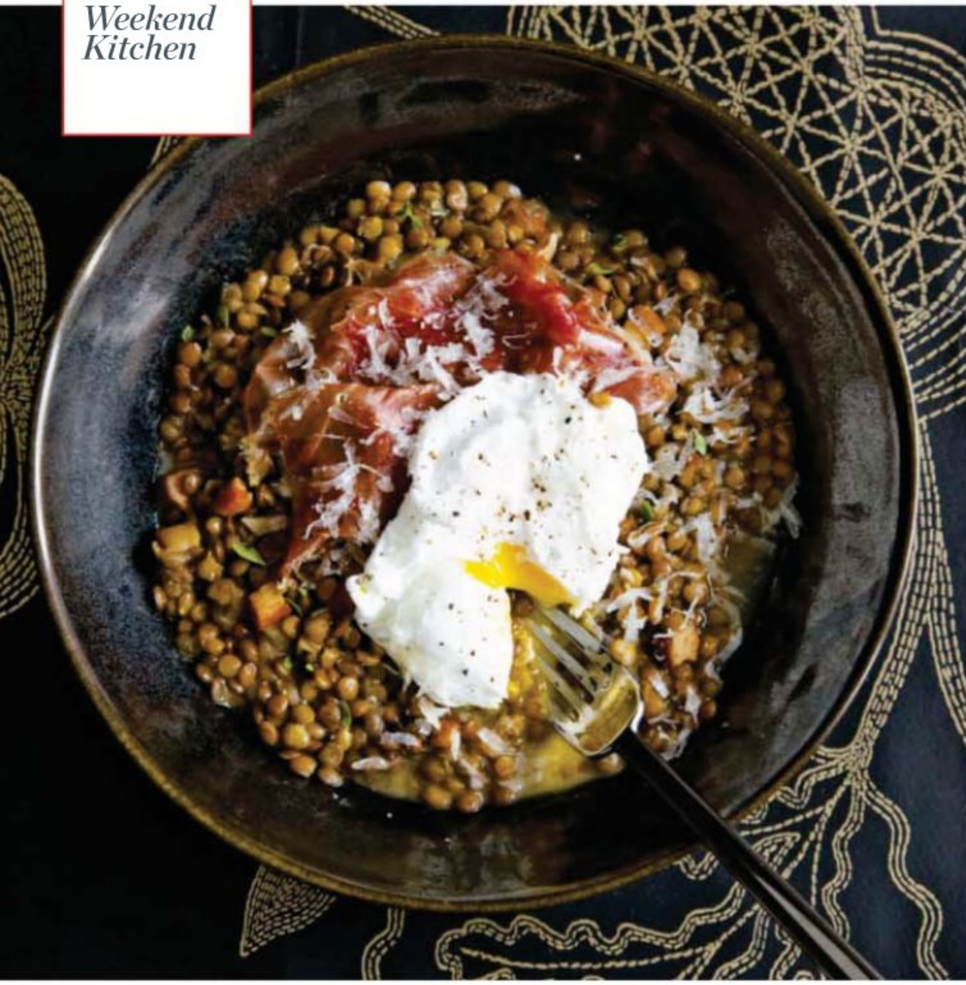
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Weekend Kitchen



Por F(l)avor

Forget garden-variety lentils. A tasty Spanish version of this humble legume is gaining fans across the country.

By Victoria Spencer

Lentil lovers have long raved about France's delicate green lentils du Puy, but now Pardina, a Spanish variety, is taking center stage. This small green-brown lentil has a delicious, deep nutty flavor and a firm texture so that it holds its shape well when cooked. And most Pardinas, even the ones consumed in Spain, are grown in America. Farmers in the Northwest (Washington, Idaho and Montana) started planting them in 1985 and have gradually cornered the market. Although much of the crop is exported, the distinctly plump Pardinas can still be found here, in specialty stores or online (Amazon.com). Pair them with pata negra ham (from Spain's famous black-hoofed pigs) and a softly poached egg, as New York chef Seamus Mullen of Boqueria Flatiron and Boqueria SoHo does. Or toss a warm lentil salad with aromatic Spanish smoked paprika, baby spinach and soft, creamy goat cheese.

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOGRAPH BY MARCUS NILSSON. FOOD STYLING BY ROSCOE BETSILL.

Truffled Lentils with Poached Egg and Pata Negra Ham

- 2 tbsp. olive oil
- ½ cup cubes (¼ inch in size) of slab bacon, about 3 oz.
- 1 tsp. sherry vinegar, plus more to season
- 1 carrot, peeled
- 1 celery rib, cut in half
- 1 onion, quartered
- 1 cup Pardina lentils
- 1 herb sachet containing 1 to 2 sprigs sage, 3 sprigs thyme, ½ tsp. black peppercorns, 1 tsp. dried guindilla pepper (or substitute red pepper flakes), tied in a cheesecloth bundle
- 1½ cups chicken stock
- Salt and freshly ground black pepper
- 2 tbsp. white truffle oil
- ½ cup finely grated Idiazabal, a Basque sheep's milk cheese (or use manchego or pecorino), about 1½ oz.
- 1 tbsp. unsalted butter
- 1 tsp. white wine vinegar
- 4 eggs
- 4 slices pata negra ham (or substitute Serrano)

① In a large pot, heat olive oil over medium-high heat. Add diced bacon and sauté until golden brown, about 5 minutes. Add sherry vinegar to deglaze pan and allow it to reduce for about 1 minute.

② Add carrot, celery, onion and lentils. Add

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herb sachet and cover with 1½ cups water and the chicken stock. Cover and bring to a boil, then reduce and simmer until lentils are tender and cooked through, 35 to 45 minutes. Remove carrot, onion, celery and herb sachet and discard. Season to taste with salt, pepper and sherry vinegar.

③ Over medium heat, stir in truffle oil, add cheese and stir until completely incorporated. Remove from heat and gently fold in the butter.

④ Meanwhile heat 4 cups of water with the white wine vinegar over high heat. Use a whisk to create a whirlpool in the water, then crack the eggs into a cup and slip them into the water one at a time. Poach until set, about 3 minutes.

⑤ To serve, divide the lentils between four bowls, top each with a slice of ham and a poached egg.
Serves 4.

Warm Pardina Lentil Salad with Goat Cheese and Smoked Paprika

- **¼ cup extra-virgin olive oil**
- **1 medium onion, chopped fine**
- **1 medium carrot, chopped fine**
- **2 garlic cloves, crushed**
- **1 cup Pardina lentils**
- **2 tsp. Spanish smoked paprika**
- **Salt and freshly ground black pepper**
- **2 tsp. sherry vinegar**
- **¼ lb. baby spinach**
- **4 oz. soft mild goat cheese (½ cup), at room temperature**
- **2 tbsp. chopped chives**

① Add 1 tablespoon of the olive oil to a medium sauté pan and heat for a minute over medium heat, then add the onion, carrot and crushed garlic. Cook, stirring, until tender but not browned, 5 to 8 minutes.

② Add the lentils and stir well to mix. Add the smoked paprika and season with salt and pepper. Pour about 2½ cups cold water over lentils to cover and bring to a boil. Reduce to a simmer, cover and cook until the lentils are just done but still have bite, about 20 to 25 minutes.

③ Meanwhile, whisk together remaining olive oil and sherry vinegar until emulsified.

④ When lentils are cooked, drain well. Return to the heat in the same pan and add the baby spinach. Check the seasoning, then add the goat cheese and chives. Heat through for 1 to 2 minutes to wilt the spinach. Remove from heat and pour dressing over salad.

⑤ Divide the salad between 4 plates and if desired, sprinkle with more smoked paprika.
Serves 4. ▣


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On the Right Tract

The ubiquitous ranch-house developments of the 1950s, once scorned, are now being recognized for their historic significance.

By Karrie Jacobs



Arapahoe Acres, in Englewood, Colorado, part of the postwar housing boom, was the first development added to the National Register of Historic Places.

About seven years ago, I had my first encounter with a midcentury housing development that was officially designated a historic district when I visited Arapahoe Acres in Englewood, Colorado, south of Denver. What I remember most is the surprising beauty of the ingenious little houses—some just 900 square feet—designed by the development's original architect, Eugene Sternberg, a Czech émigré who died at the age of 90 in 2005. Sternberg intended the homes to sell for $10,000, which, in 1949, made them affordable on a schoolteacher's salary, and outfitted them with sliding walls and built-in storage to make the most of limited indoor space.

The fact that such a development existed was a revelation to me. Here was an entire neighborhood of architecturally radical homes, which, unlike the famous Case Study houses built one by one in southern California from 1945 to 1966, were erected en masse by a commercial developer, Edward B. Hawkins. I began to realize that the suburban building boom that followed World War II, fueled by an incredible demand for housing and shaped by a wave of confidence and optimism, was not a simple story about the spread of banal tract houses. Instead it was a more complex narrative in which an important idea associated with the Bauhaus—mass-produced housing for everyone—was adapted to the American landscape.

In 1998 Arapahoe Acres, with its 124 homes, became the first postwar subdivision to find a berth on the National Register of Historic Places, the master list of cherished Americana. Since then, another ten postwar housing developments have been added to the register, including two Palo Alto, California, subdivisions—Green Gables and Greenmeadow—developed by legendary builder Joseph Eichler; the Acres, a Frank Lloyd Wright–designed neighborhood outside Kalamazoo, Michigan; and Winterhaven, a cluster of simple ranch houses in Tucson, Arizona.

While the western cities that were profoundly shaped by the postwar housing boom are leading the movement to recognize the historic significance of the subdivision, landmarking efforts are also under way in other parts of the country. Perhaps the most surprising hot spot is Maryland, with three communities on the National Register. In late 2008 Carderock Springs, a leafy 1960s cul-de-sac development in Bethesda, was added to the National Register, although it wasn't even 50 years old. Carderock Springs consists of 275 homes with pitched roofs and clean, Asian-influenced interiors by developer Edmund J. Bennett and the architecture firm of Keyes, Lethbridge and Condon. According to Douglas Soe Lin, an architect who has

FROM THE COLLECTION OF CLYDE MANNON, C. 1956




Carderock Springs


Arapahoe Acres

lived in Carderock Springs since the early 1980s, it was deemed significant because it was an early example of "situational modernism," meaning that the houses were gently sited in the existing hilly, tree-studded landscape.

A couple of years after my Arapahoe Acres experience, I explored Los Angeles's Mar Vista Tract, a magnolia-shaded enclave of 52 sweetly boxy homes designed in close collaboration by architect Gregory Ain and landscape designer Garrett Eckbo. In 2003 this late-1940s development became the city's first modernist Historic Preservation Overlay Zone, a designation that had been used mostly to preserve neighborhoods of Spanish-style homes or Victorians. Again, my visit was a powerful reminder that there was once room in the commercial home-building industry for experimentation. These 1,060-square-foot, flat-roofed homes—"Modernique" said the newspaper ads—used accordion-style folding walls to allow homeowners to reconfigure the space, had kitchens that opened onto the living room (then a new idea) and employed a sophisticated color palette.

Arapahoe Acres, Carderock Springs, the Mar Vista Tract and Joseph Eichler's developments of sophisticated contemporary homes are all exceptional examples of America's brand of midcentury modernism, clearly deserving landmark status. But since the late 1990s, as the great expanses of single-family homes that changed the landscape of America have begun turning 50—the magic number for historic preservation—a movement has emerged to recognize the historic significance of ubiquitous, more ordinary tract-house developments.

According to architect and historian Alan Hess, the author of many books, including *The Ranch House* (Abrams, 2005), those well-loved Eichler and Ain homes are "the easy ones." He argues that unsung tract-house communities are equally important repositories of innovative architectural ideas and building techniques. "They had real impact on real people," Hess points out. "Far more people were in 'ordinary' ranch houses than in Eichlers. There's more to the history of suburbia than we have recognized so far," he says.

Another major repository of surprisingly innovative housing can be found in the Phoenix metropolitan area. Phoenix, even more than L.A., is a product of postwar planning. Because the mostly flat desert terrain offered developers few obstacles, the city reads like a sprawling open-air museum of production home building methods. "We were a little ahead here," says Debbie Abele, a historic preservation consultant to the neighboring city of Scottsdale. "In the mid-1990s, I realized by using crude census data that over the next five years we were going to have 400,000 homes becoming 50 years old and we needed to get on top of that, because they weren't all going to be designated."

When asked why something as commonplace as a 1950s tract house deserves the protection that historic status ideally offers, Abele points out that early in the 20th century, bungalows, which we now cherish, were the tract houses of their day. "Nobody really cared anything about bungalows until they were almost decimated." In Scottsdale, Abele and Don Meserve, Scottsdale's preservation planner, commissioned a study that examined 103 subdivisions and some 14,000 homes. Ultimately, two communities were anointed Neighborhood Historic Districts.

One of them, Village Grove, is a ranch-house subdivision developed in the late 1950s by Allied Construction, among the area's largest builders. It consists of modest, low-slung brick houses, typically painted white. The other, Town and Country, was built by a smaller outfit belonging to developer Fred E. "Woody" Woodworth, and the houses were designed by Ralph Haver, a notable area architect. His Town and Country houses, circa 1959, feature a gently angled gable roof covering a long interior span with an open floor plan and floor-to-ceiling glass. "Everyone knows a Haver house," says Abele. They typically come with what Abele calls a "carpatio." The idea was that the carport and patio were combined. "You'd sit by your car," she explains. "We loved our cars." In May 2009 Town and Country was nominated for both the Arizona State and the National Register of Historic Places.

Once you start paying attention, it becomes clear that the houses of the postwar building boom, despite their role as progenitors of sprawl, were wonderfully progressive when compared to the typical output of today's home builders. For one thing, it's surprising the extent to which talented architects lent their best ideas to the developments of production home builders, something that happens very rarely today. Also, even the most ordinary tract houses, the "little boxes made of ticky tacky," were sane and sustainable compared to today's suburban palaces. The building methods pioneered during the postwar period used economy of scale and mass-production strategies of which today's fashionable prefab architects can only dream. Right now, at the bottom of the housing bust, home builders would do well to learn from our newest historic districts and to emulate the sophistication of the homes at Carderock Springs, the efficiency of the Mar Vista layouts and the simple modesty of the ubiquitous ranch house. ■


Mar Vista

CLOCKWISE FROM TOP: MICHAEL K. WILKINSON; HAN ADAMSON; DIANE WRAY TOMASSO.



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TRADE SECRETS

Gary Hutton Design
garyhuttondesign.com

What are you currently most excited about in the world of design?
I see this as a time of tremendous creativity. Because of the downturn in the economy, I think that a lot of designers are using new materials that aren't necessarily in our normal repertoire and using old ones in new and exciting ways.

Where are you most often inspired for new design ideas?
I am most often inspired looking through books in my library—seeing the work of the Masters and learning from them—and from the science section of newspapers featuring articles on new materials that could have great applications to design.

What, or who, are some of your influences?
I am always interested in the trends in modern art, popular culture, automotive design, opera and jewelry.



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The new potting shed and cistern (with an attached hose for watering potted plants) offer crisp counterparts to the Marshalls' butterfly-pleasing mix of yellow coreopsis, milkweed and catmint.

Shed for Home

With the help of innovative designers, a Dallas couple put the finishing touches on a garden that complements their modern house.

By Susan Heeger

Charlie and Jo-Anne Marshall love their classic 1950s house, which was remodeled in 2000 by Dallas architect Max Levy. Yet three years after construction wrapped, they called Levy back to their one-acre property because they realized they needed more storage—specifically, a potting shed. Charlie's gardening hobby was getting out of hand, his new garage overflowing with tools and soil amendments.

Charlie, a lawyer with limited free time, had begun simply, planting herbs in a series of stone-edged beds behind the house—thyme, rosemary, pineapple sage, lavender, Mexican oregano. Before long, he added a few drought-tolerant, climate-friendly ornamentals, like towering giant coneflower and cigar plant (*Cuphea ignea*), a hummingbird favorite.

Soon, he moved on to another area nearby and started planting to attract butterflies. Everything he chose—fragrant bee balm, rangy 'Maximilian' sunflowers, frostweed, milkweed and summer phlox—was either a host plant (on which butterflies lay their eggs and on whose leaves their larvae—caterpillars—nourish themselves) or a nectar plant (a food source for butterflies). While these additions brought his garden explosively to life, they also proved that his plant passions were permanent; he needed a dedicated potting shed.

PRODUCED BY DIANE CARROLL. PHOTOGRAPHS BY JACK THOMPSON.




A362 Mahogany


A1202 Knotty Alder







Charlie knew exactly where to put it. At the end of a stone deck and the adjoining herb beds, the garden lacked an architectural focal point to balance the exuberant plants. And there was a further landscape issue that bothered him: a persistent wet spot where rainwater from the garage roof puddled on a lawn. Could Levy, who so understood midcentury style, design a shed and solve the bog problem in the spirit of their home?

"Max had already educated us about the power of extending the lines of a house into the landscape," says Charlie, who, with his wife, had hired Dallas landscape architect Susi Thompson to design hardscape (paths, walls and fences) that riffed off their strongly horizontal house.

Levy's approach combines modern forms with practical considerations to create what he calls the "architectural equivalent of favorite gardening tools." He designed the shed to mimic a pared-down piece of the house, using the same sheet metal he employed for the house's siding and roof. (If left unpainted, as it can be in Dallas's dry, mild climate, it's a stunning backdrop for greens.)

In a similar vein, he skipped a merely ornamental fountain on the site of the bog and instead designed a feature with agrarian overtones: a metal cistern to catch and store rainwater that Charlie could then use for his potted plants.

Both Levy and his clients liked the notion of linking modern architecture with a 19th-century farm aesthetic that relied on rugged galvanized metal (picture horse troughs and windmills). Levy conceived the cistern to match the shed, in welded steel hot-dipped in zinc



Clockwise from top: *Zexmenia* and *Pentas* blaze against a sedum's greens in Marshall's butterfly bed; potted aloes and agaves face off with sprawling giant coneflowers in the herb garden; in the same area, lavenders bloom amid pineapple sage; nearby, black-eyed Susans flaunt lush foliage before flowering.



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to rustproof it inside and out. Its round form, like that of the planter Thompson designed for the butterfly plants, echoes nature's curving lines and offers a pleasing contrast to the shed's strict right angles.

Nature is celebrated in other ways too, adding serenity to a property that was weedy and abandoned when the Marshalls bought it. The sound of clattering rain, for instance, is amplified by its tumble from the pipe directing it off the garage roof into the cistern.

Surrounding the tank, pea gravel stands in as an environmentally friendly substitute for the earlier lawn. When rain-wet, "the pebbles glisten," notes Charlie, who attaches a hose to the cistern to water his potted aloes and agaves.

In winter, he takes these tender plants inside to sunny shelves in his shed. Right now, though, he's content to savor his completed landscape, where plants and buildings meet, in harmony with their Texas setting. ▣

See Resources, last pages.





The shed was designed to mimic the house, using the same sheet metal as in the siding and the roof.





Clockwise from top: Mexican oregano draws bees to the herb beds; cowpen daisies echo the forms of *Zexmenia* blooms; drought-tolerant Mexican bush sage is a garden star; perennials such as asters, heirloom chrysanthemums and spirea gather near a rolling wire-mesh entrance gate designed by Susi Thompson.


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Snaidero USA | New York

Snaidero USA New York has expanded to a new location at the A&D Building. The new showroom, designed by architect Giorgio Borruso, features the best of Snaidero's Italian kitchen designs. The occasion was celebrated with a grand opening in September. Snaidero USA New York is located at 150 East 58th Street, 7th Fl., within the A&D building. For more information, call 212.980.6026.

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Gump's | San Francisco



From left: Gump's CEO Marta Benson, Gump's Director of Retail Merchandising Gene Ogden, and *Metropolitan Home*'s Editor in Chief Donna Warner.

CEO Marta Benson hosted hundreds of guests at Gump's beautiful San Francisco store for the *Metropolitan Home* book signing event of *Glamour: Making it Modern* by Michael Lassell. Sponsored by Vodka 360, the June 16 soiree featured a special appearance by Editor in Chief Donna Warner.

www.gumps.com

Cantoni | Dallas

The debut of Axis, Cantoni's premier concept house, was celebrated with a spectacular cocktail fête hosted by *Metropolitan Home* city editor Helen Thompson, Cantoni CEO Michael Wilkov, and lead designer Pogir. Hundreds of guests enjoyed exclusive access to the one-of-a-kind home created by the Cantoni Design Studio.

www.cantoni.com/house



From left: Lead designer Pogir with Cantoni CEO Michael Wilcov, pictured in the Axis concept house.

LX.TV OpenHouse

Tune into LX.TV OpenHouse, weekend mornings on NBC. Watch as homeowners unlock the door to luxurious properties, top design experts weigh in on the latest trends or update classic design techniques, and renovators find relief when their home improvement woes are solved during the "To The Rescue" segment.

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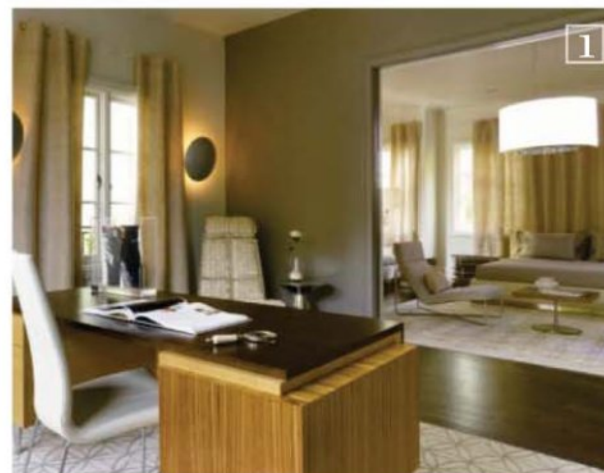
Metropolitan Home

Our Hearth in San Francisco

Alongside custom furnishings and museum-quality wares at *Met Home*'s Designer Showhouse were affordable ideas aplenty, yours for the taking.

With no real-life clients to please, a designer showhouse is an exercise in pure creativity. At *Metropolitan Home*'s 2009 "Modern by Design" project in upscale Pacific Heights, a distinguished 1904 townhouse was retooled for the 21st century by developer Regina Callan of RBR Development and architect Mark English, using the latest in green technologies and building materials. Then, 15 of the Bay Area's most sought-after designers let their imaginations soar, with inspiring results, including Gary Hutton's serenely neutral master bedroom/study, shown here.

PRODUCED BY SAMANTHA NESTOR AND JODY T. KENNEDY. PHOTOGRAPHS BY MATTHEW MILLMAN. WRITTEN BY CARA GREENBERG.





Master Suite

1. Gary Hutton began with pieces of his own design: a zebrawood desk and an upholstered steel *Sturgis* chair. He added ultramodern lighting, including a drum ceiling fixture from Artemide that cycles through color changes for a major wow effect.

2. Hutton followed up with simple strokes of cost-cutting genius, like inexpensive felt curtains made from recycled soda bottles. They require no hemming and grommet holes mean they can hang from wooden Shaker-style pegs. Minotti *Held* chairs anchor the room's center. After discovering that a second set of Frank Gehry cardboard bedside nesting tables for Vitra was unavailable, Hutton balanced the Gehry tables he already had with a stack of folded, bound corrugated cartons topped with a piece of glass.





1

Living Room

1. David T. Oldroyd and Greg Stewart of Orlando Diaz-Azcuy experimented with prosaic materials and a poetic idea: to interpret the topography of the California coast in affordable repurposed plywood and Lonseal (vinyl made from recycled content). The playful outcome was an undulating sofa, chairs and coffee table that rise up out of the floor in one unified piece, as the hills emerge from the bay. Walls plastered with lime-and-marble aggregate and painted with natural pigments—no VOCs or polymer glues in sight—are as green as those in ancient Greece and Rome.

Dining Room

2. In place of the expected central chandelier, a quartet of spherical ceiling fixtures (a modern take on classic Chinese lanterns) frames the table and flatters the diners in Jiun Ho's exotic dining room. The dining chairs and table are Ho's own design. Sandblasted wood wall paneling and layered recycled hides on the floor add texture, drama and a touch of intriguing irregularity to an essentially symmetrical scheme.



2



3

Library

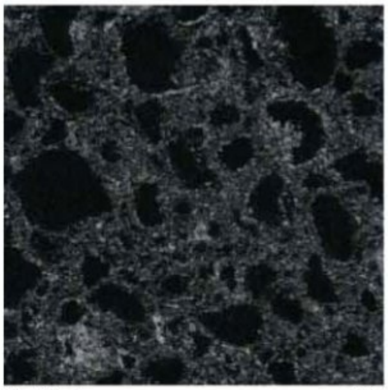
3. The groovy James Bond vibe of Nicole Hollis's gentleman's library comes from all-white contemporary pieces, including beanbag chairs from Zanotta (the original maker) and Christophe Pillet's *Nouvelle Vague* chair for Porro, set against dark floors. A vintage 1960s bar cart and Jason Miller's *Modo* chandelier of smoked-glass globes on aluminum spokes add excitement. The steel fireplace surround extends the length of the room to form a sculpture ledge, while white shutters make alcoves out of awkward areas. Books and vintage *Playboy* magazines stacked horizontally look arty and modern.

Color Expression[09]



Basalt Black 6185T

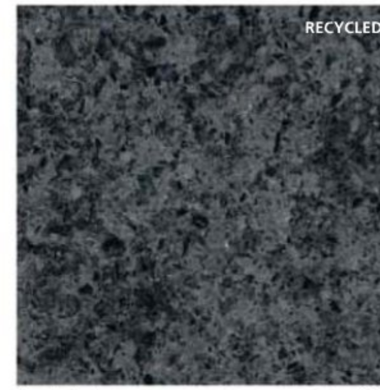




Black Rocks 4170

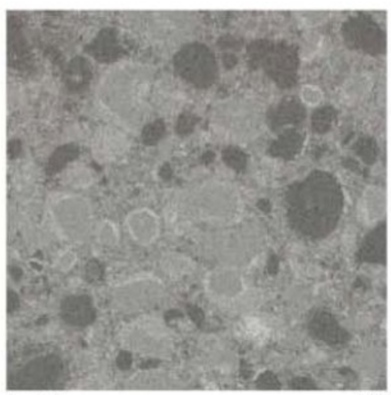






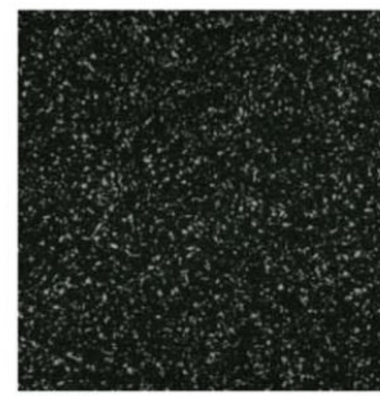
Smoky Ash 6140





Dusty Stones 4040



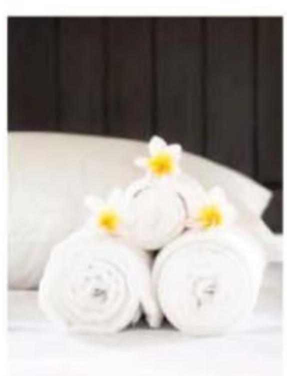


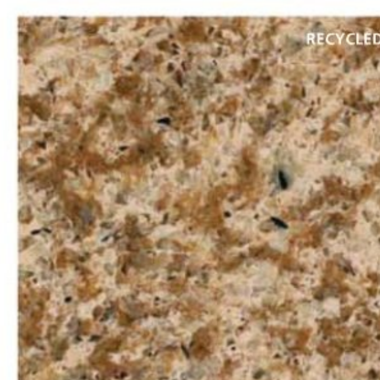
Metallic Black 7185

Buttermilk 4220



Organic White 4600





Chocolate Truffle 6350





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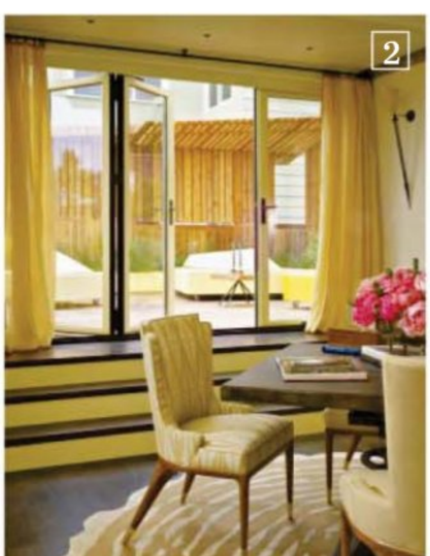
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The Great Room

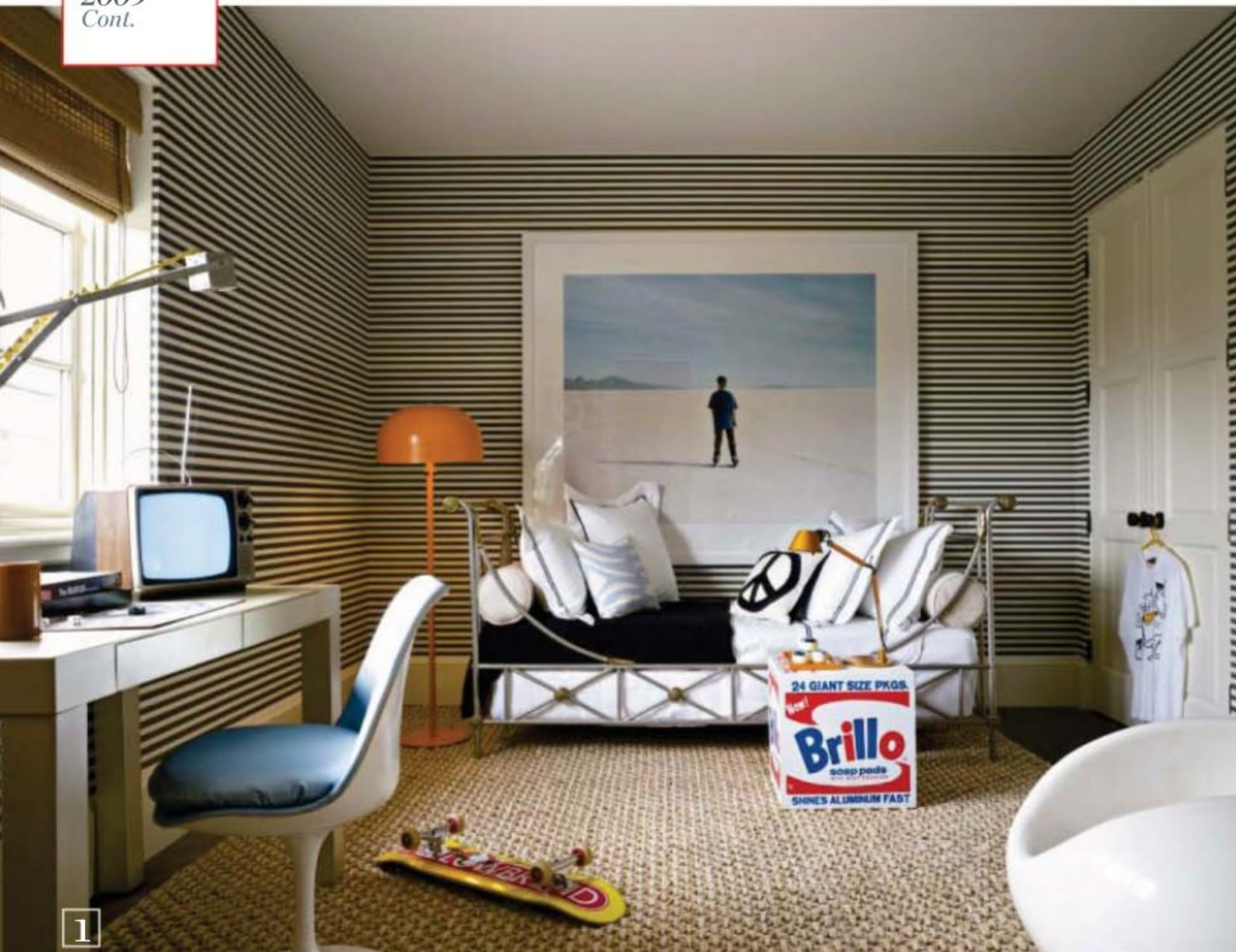
1. Jay Jeffers's dramatic two-story great room at the top of the house draws on wide-ranging sources of inspiration. It's a sophisticated mix of reclaimed industrial objects (the sconces in the loft are made from old spyglasses by Circa Lighting) and sprightly contemporary pieces like a streamlined chaise from Lee Industries (the staircase to the loft, which doubles as a bookcase, is not shown; see MetHome.com).

2. In the dining area, custom chairs of Jeffers's design surround his *Age of Industry* table—an early-20th-century dark, rusted-steel top resting on a hand-cranked iron buffing machine. The stairs lead to the roof deck, which is entered through NanaWall folding doors.





3. The angled sofa with a crenellated back is from the designer's own line, as is the powerfully graphic rug. Chic vintage pieces like Venini lamps, high-backed Italian club chairs and a classic Paul Evans coffee table play against an antique industrial scale used as a side table. Like a giant teardrop, the oversize chandelier by the McEwen Lighting Studio echoes the room's peaked ceiling.



1

Boerner's custom lounge chair, elevated by leather fabric with a metallic finish, swivels for gazing either at the TV or out to the patio.

Media Room

3. Napa-based designer Erin Martin created a snug, non-techy gathering place to enjoy music and media on the house's lower level by paneling the walls with salvaged boards once used for scaffolding, hung horizontally for an intimate feel. Rough textures, including linen upholstery on a daybed built for lounging, embody a "California organic" look.

Boy's Room

1. Use What You Have is the ultimate in recycling. What designers Martha Angus and Phillip King Parton didn't already own or couldn't borrow, they supplemented with inexpensive finds from Pottery Barn (the jute rug) and West Elm (the silver Parsons desk). Striped wallpaper left over from another job looks fresh hung sideways. The Warhol-esque Brillo box and orange lamps are unadulterated fun. The expanse of sky in the huge photo on the wall is like another window in the room.

Family Room

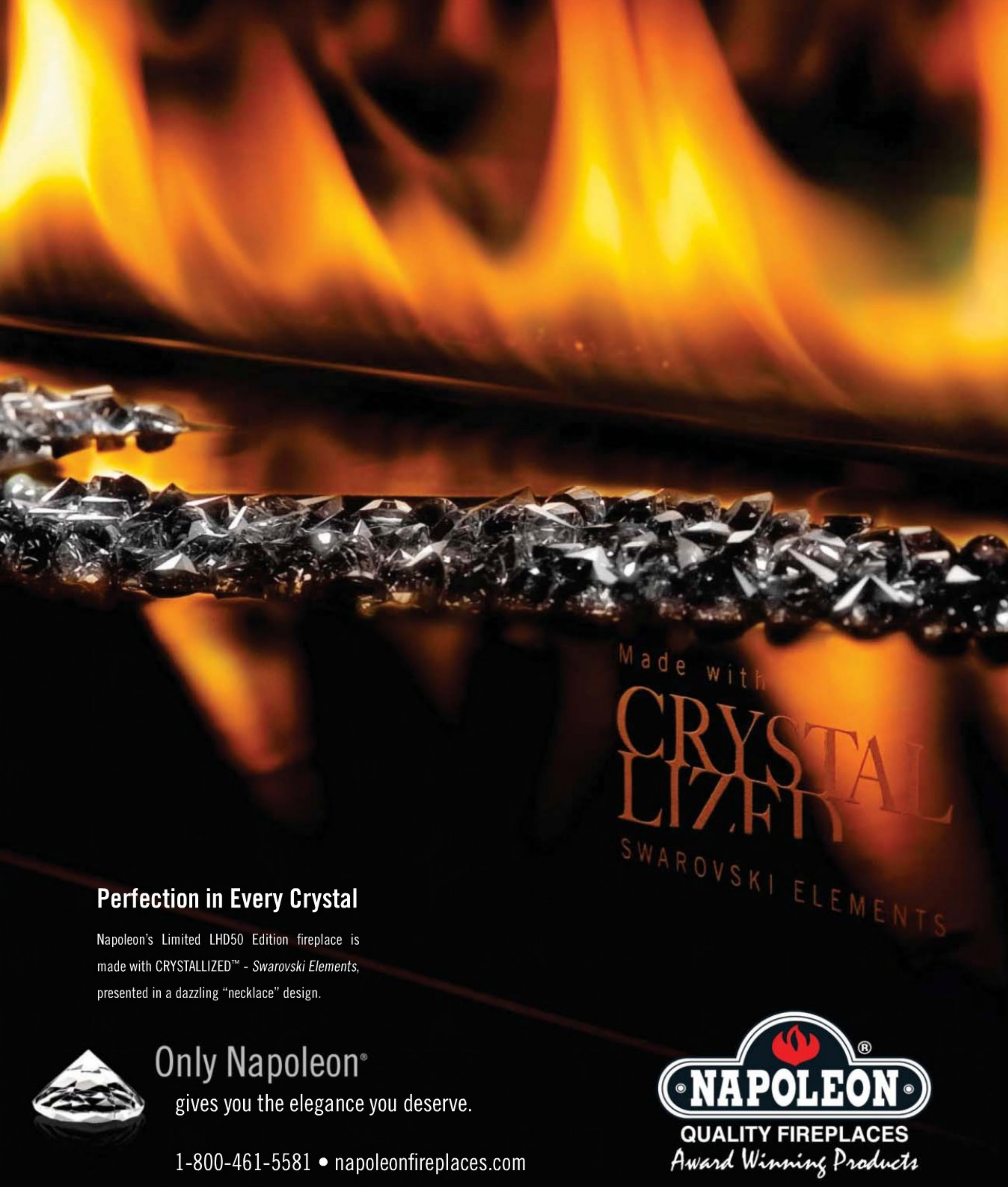
2. The TV and fireplace side by side on one wall of Steven Miller's family room say it all: This is a room that's functional, warm and stylish. Ted



2



3


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Bathroom

1. The luminous glass tiles from Walker Zanger in Min|Day's chartreuse bathroom reflect the treetops that are visible outside the windows (the paint, like all paint in the house, is Behr; here, in Japanese Fern). The bath, with its CaesarStone countertop and Kohler faucet and sink, is shared by a fanciful suite of bedrooms in pink and blue. The firm's philosophy mixes high-style, custom elements, like the wall covering seen in the pink room, derived from a pixilated digital image of clouds, with affordable commercial products like Flor carpet tiles and Fatboy beanbag chairs.

Guest Room

2. This tranquil guest room by Julie Dowling and Lorissa Kimm—both are protégés from Michael Graves's architectural practice—has minimal detailing, which is meant to shift the focus from decoration to the inherent qualities of textured materials like the fringed leather chair, fur pillow, sisal rug and side table made of tamarind root. The Roman shade is by the Shade Store.









Guest Bath

3. Like the bedroom, the guest bath is environmentally responsible, with water-efficient fixtures, high-efficacy lighting, Ann Sacks slate floor tiles and organic linens—all in a room that avoids shouting "green."

Wine Cellar

4. Sand Studios uses an ingenious suspension system to cradle bottles. Wine racks are suspended from the ceiling on steel wires against walls with an Eldorado Stone veneer.




1

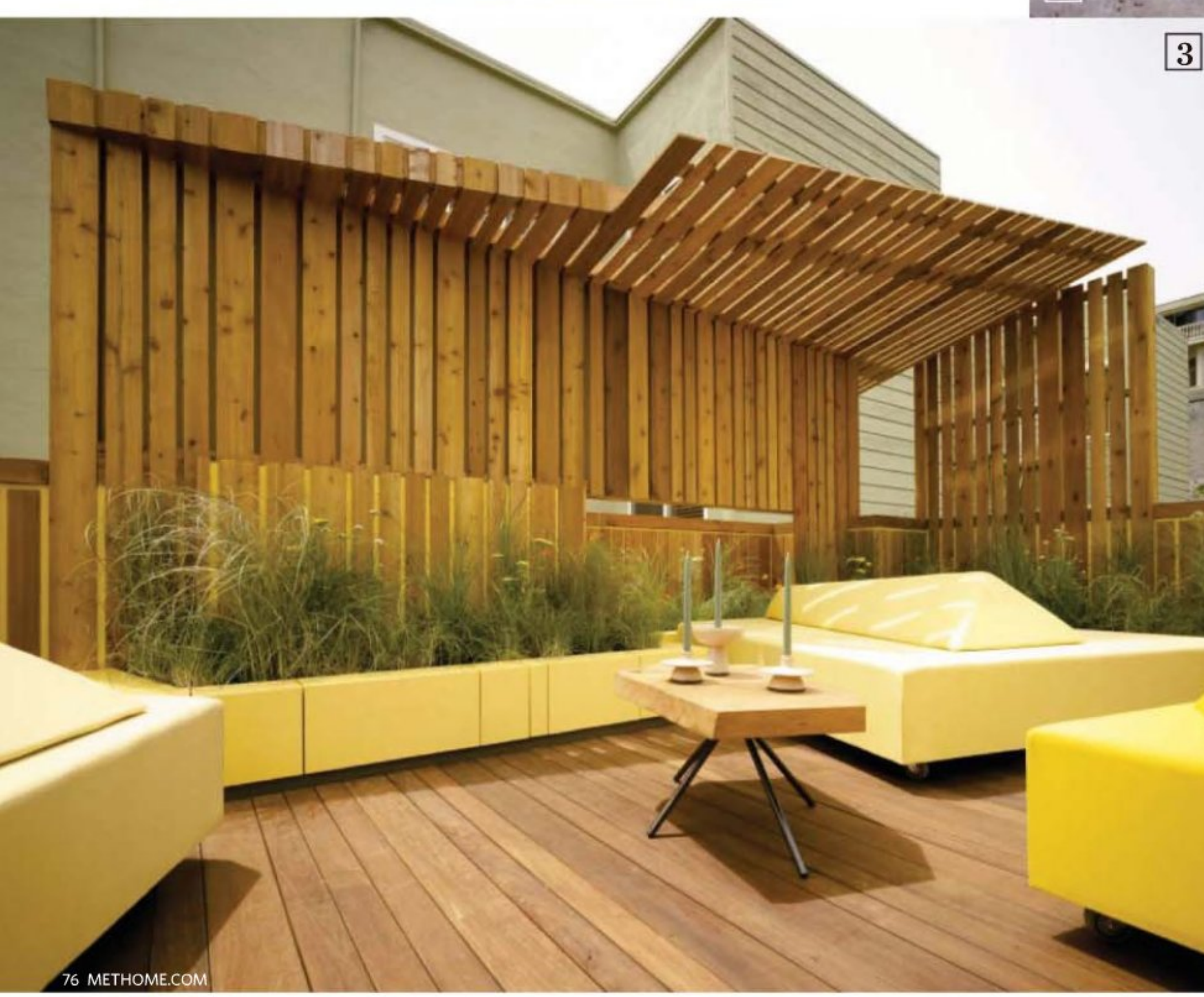
House Exterior

1. Architect Mark English brought the 7,700-square-foot, late-Victorian townhouse in Pacific Heights into the present day with the addition of solar panels from Real Goods, energy-efficient Marvin windows and Trulite doors. Regina Callan of RBR Development took great pains to find recycled brick manufactured by the same company that made the century-old originals.


2

Courtyard Garden

2. The narrow courtyard is a study in black and white, with a Japanese-style "burnt wall" at one end. Fitted with misters, it's intended to become a green wall of moss in time. Wood paneling is installed as sculpture; concrete elements designed and fabricated by Throwing Rock Studio contain strips of LED lights that glow blue at night. The plantings are the work of Surfacedesign, who also did the roof deck.

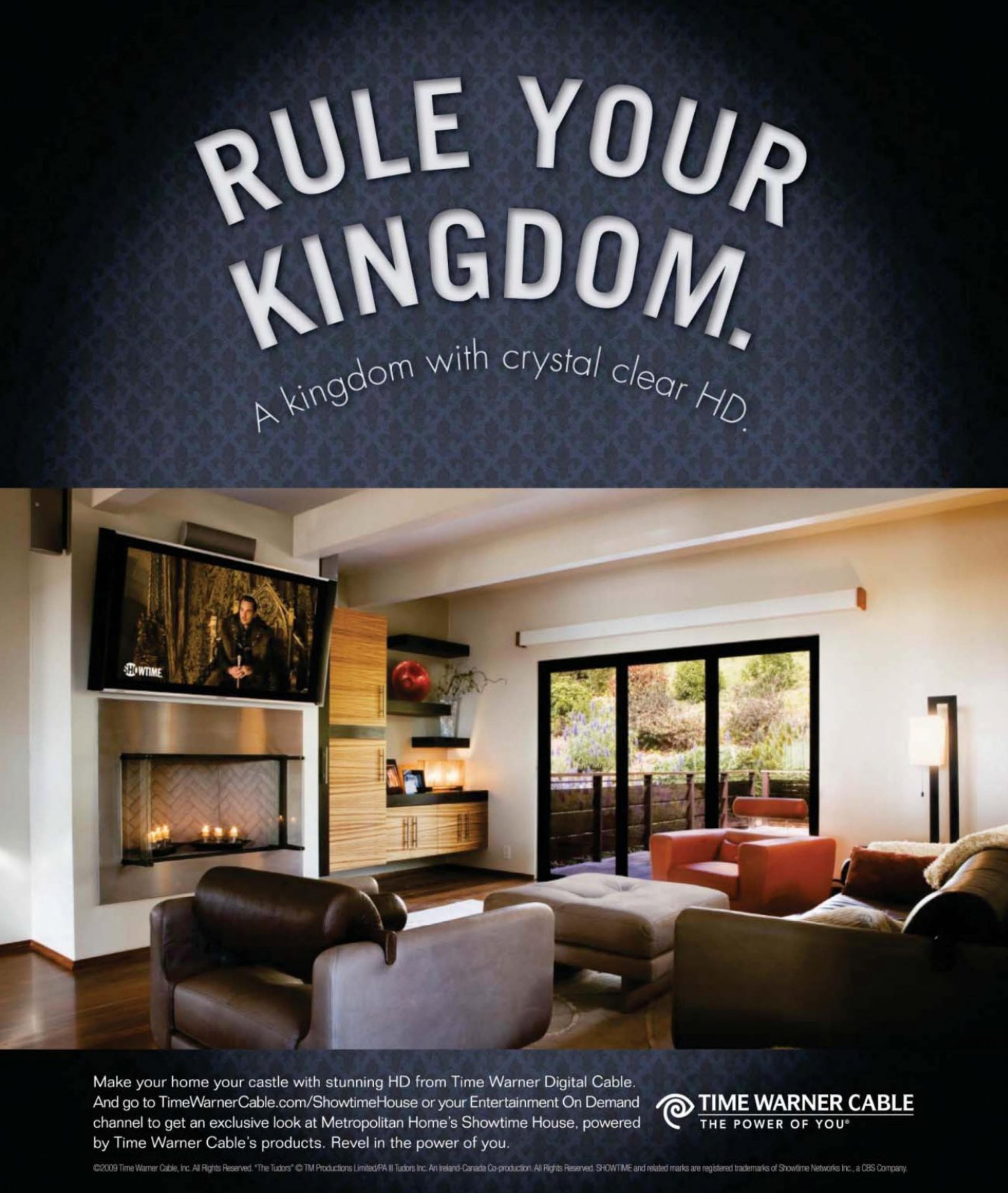

3

Roof Deck

3. Surfacedesign's takeoff point for the roof deck was the local landscape, with grasses native to the California hills. Lighthearted furnishings, all upholstered in Sunbrella fabrics, are akin to soft sculpture. A cantilevered overhang of angled wood slats brings a dynamic modern character to the small but airy space. ▣

See Resources, last pages.

For more Showhouse photos go to MetHome.com.


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MODERN BY DESIGN

Metropolitan Home | SAN FRANCISCO 2009


2201 Baker Street


Drew Altizer Photography

Designers gathered on the roof deck for a group portrait. Deck was designed by Surfacedesign and featured Sunbrella fabric.

On June 17, Metropolitan Home's editor in chief Donna Warner hosted the grand opening gala for the Modern by Design Showhouse in San Francisco where more than 700 guests gathered to admire the cutting-edge design and eco-friendly elements created by the cities brightest stars in modern design.

Led by developer Regina Callan, of RBR Development, the featured designers included Martha Angus & Phillip Parton, David Oldroyd & Greg Stewart of ODADA, Julie Dowling and Lorissa Kimm of Dowling Kimm Studios, Gary Hutton, Jay Jeffers, Jiun Ho, Erin Martin, E.B. Min and Jeffrey Day of MinIDay, Nicole Hollis, Sand Studios, Steven Miller Design Studio, Surfacedesign, and Throwing Rock Studio.

For more information on the house, check out methome.com/modernbydesign


The timeless kitchen, designed by Steven Miller features CaesarStone countertops, Circa Lighting pendants, an Elica hood, Gump's accessories, Kohler plumbing, The Shade Store window coverings, Viking appliances, Walker Zanger tile, and Wood-Mode cabinetry.


Photo credit: Matthew Millman ©2009

The media room, designed by Erin Martin, features a Digeo Moxi two-tuner HDTV DVR unit that allows users to watch what they want, where they want.

Ann Sacks | Bayer BaySystems customized polyurethanes | BEHR GOOD. BETTER. BEHR. | Blue Angel | CADE

caesarstone Quartz Surfaces | circa LIGHTING simply brilliant | The Container Store The Original Storage and Organization Store | ELDORADO STONE | elica

GUMP'S SAN FRANCISCO | THE BOLD LOOK OF KOHLER | LEE | MARVIN Windows and Doors Made for you | moxi HD DVR

NanaWall | RBR | REAL GOODS SOLAR | ROCKY MOUNTAIN HARDWARE | sunbrella

thermique | TRUSTILE | THE SHADE STORE | VIKING | WALKER ZANGER | Wood-Mode FINE CUSTOM CABINETRY

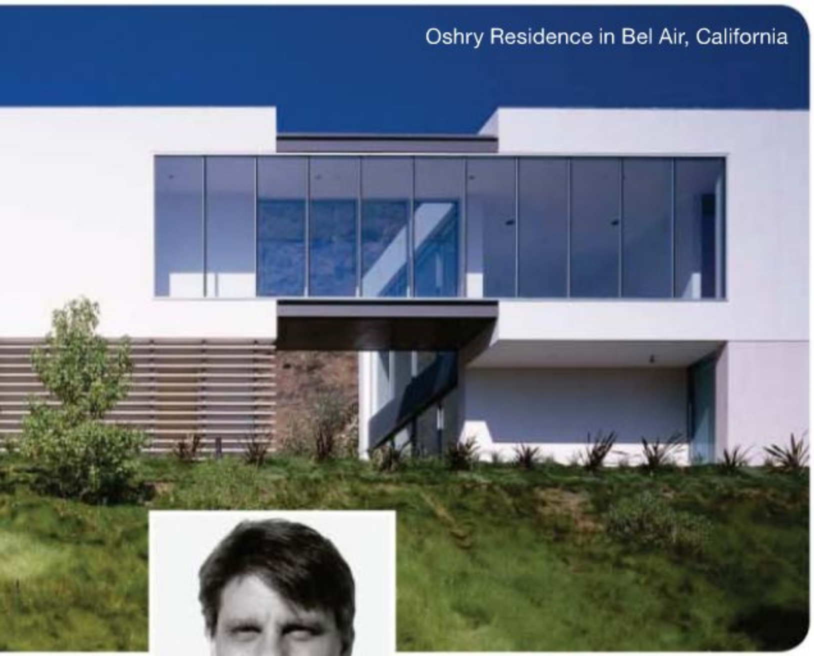


Left: Gary Hutton designed this master closet utilizing the elfa® modular shelving system from The Container Store; Right: Rocky Mountain Hardware opens the eco-friendly showhouse with a curved Thumblatch Entry Set on a Trustile door.


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DIALOGUES ON DESIGN

If the influence of design is worldwide, then no designer is an island. Across the globe, the best designers depend on the exchange of ideas and images to develop new forms and enhance pre-existing ones. **Zoltan E. Pali**, founder and design principal of the Los Angeles based SPF:architects, and **Freeman Thomas**, design director of the Strategic Concepts Group for Ford Motor Company, are two such visionaries. Bringing them together for an exclusive discussion, the following *Dialogue on Design* demonstrates how crucial effective discourse is to the vitality of design, while also offering a glimpse into the thought process of these creative leaders.



Oshry Residence in Bel Air, California



• THE COURSE OF DESIGN

Pali: When first tackling a project, I go to my workstation at 5 A.M. and weekends when no one is around. I sit there and stare at a blank paper for hours, and then I do a bunch of research.

Thomas: I do some research too. For instance, if it's for a specific design on the interior, I may go to specific furniture stores, or start looking at different types of architecture to gain inspiration. I also brainstorm with my team. Discussion and debate are at the center of all great design.

Pali: I agree. From start to finish, I love all stages of the creative process—from the beginning of the design to the model-making, and on to the end of construction.

Thomas: I also have three favorite points in a design. The first is coming up with the magic sketch. The second is building up the actual technical packaging, the problem-solving aspect of the design. And my final favorite part is when I get to experience the finished product firsthand.

"EVER SINCE THE AGE OF SIX, I WANTED TO BE AN ARCHITECT AND NOTHING ELSE."
ZOLTAN E. PALI

• WAXING TECHNOLOGICAL

Pali: In my designs, form always follows function, whether it be technological, ecological, etc. A building's form is partly determined by its surroundings and climate, and at times responds to the urban fabric it will become a part of.

Thomas: On the other hand, I find that sometimes function follows form. I'm especially excited about advances in the instrument panel of a car, and creating a platform that seamlessly adapts all electronics and technology so that they're handy and safe to use in a driving environment.

Pali: In my work, I like to incorporate sustainable technologies and materials like solar panels, wind power, recycled flooring, reclaimed wood, rapid renewable resources, etc.

Thomas: Yes, that's important—new technologies and materials that are premium, sustainable, and able to be recycled. Because we all want to be an example of responsibility.



Rendering of a residence, Zoltan Pali and SPF:architects

FREEMAN THOMAS

"DISCUSSION AND DEBATE ARE AT THE CENTER OF ALL GREAT DESIGN."



• DRIVEN BY DESIGN

Thomas: I discovered I wanted to become a designer when I was 21 and majoring in German at California State University. I read about this school and how you actually got a degree for drawing cars. That really sparked my interest because I had been designing cars as far back as I could remember!

Pali: Ever since the age of six, I wanted to be an architect and nothing else.

Thomas: I love architecture, and I think that had I not gone to design school, I would have gone to architecture school. Although when I went to design school, I did learn the basics of architecture and the basics of product design.

Pali: I wonder if there are similarities between designing a modern building and a luxury vehicle. The approach is different—one is designed for a large mass of people, the other is for an individual or two, or a single family. But again, I never designed a car before, only a perfume bottle, and I have to say it was a totally different design process.

Thomas: If I could design for another industry, I would like to create set designs for the entertainment industry, especially futuristic films.

Pali: Taking your statement one step further, I would like to design space stations.



Dashboard of the Lincoln MKT

MOD: Matters on Design, sponsored by the 2010 Lincoln MKT, will explore the world of design and reveal some of its most creative forces at The Grove in Los Angeles on ***Saturday, September 26, 2009***.

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Decorating

What's the difference between design and decorating? Well, to some, design is a higher order of activity, and many professionals shun the label "interior decorator," which implies, they feel, someone who frivolously layers on an unnecessary veneer. Some of the best, however, have no trouble calling themselves decorators and understand that decoration is a way of transforming spaces without, perhaps, extensive demolition and reconstruction. The homes on the following pages (which include both newly built and renovated residences) use decorating in its best sense, that of creating decor, a visual, functioning environment that suits the personalities of the homeowners and the way they live. Drawing on all the usual tools—fabric, paint, furniture, lighting—these decorators conjure up extraordinary rooms that keep daily living magical. Don't be shy: Help yourself to any of the ideas you see here. You won't be sorry. Enjoy! —*The Editors*

The entryway of a modern home in Mississippi by John Lyle ("Sibling Revelry," p. 112). *See Resources, last pages.*

JACK THOMPSON



Safe Harbor

A modern house on *Long Island,* based on the vernacular forms of the rural Northeast, is unified and warmed, inside and out, by a palette that plays with primary colors.



The main entrance of Moises Esquenazi and Bryan Graybill's home—located at the side of the barn-red, silo-inspired tower—introduces the elegance and whimsy that mark the interior decorating throughout. Three designated "hostesses" above a burlap-upholstered midcentury sofa are millinery stands from the 1940s. Opposite: The house faces the Sag Harbor boat basin beyond a marsh-rimmed pond, and the major rooms focus on that tranquil view. The farmhouse-inspired clapboard-clad wing is stained with Cabot's Newburyport blue.

The two men who created this Long Island home share an aesthetic that embraces color, comfort and wit:

Moises Esquenazi, Bogotá-born and U.S.-trained, is an architectural, interior and furniture designer and a photographer. His partner, Bryan Graybill, is a real estate developer currently studying town planning and sustainability. "Basically Moises was the designer and I was the client," Graybill says of this, the first house they built for themselves. "We rarely disagreed, although I had to be convinced that the pool should be so far behind the house. Moises didn't want to look at an ugly pool cover for most of the year. Of course he was right."

The uniquely bright and graphic street facade is a playful surprise, especially for passersby here at the east end of Long Island, where a recent outbreak of look-alike McMansions has been epidemic. Several times a day Esquenazi and Graybill are amused by the sight of a car driving by, then, seconds later, backing up slowly so its occupants can take a longer look.

If those random admirers entered the living room, they would see the same sure design hand within. As you'd expect, a couple deeply into the building and decorating arts knew how to modify the crisp perfection of their modern rooms with comfort, color and a playfulness that warm their spaces, tweaking the traditions they themselves invoked. The room, with its modern fireplace and unexpected seating nook, is big enough for two Esquenazi sofas in an L configuration and a pair of four-and-a-half-foot-square tables.

The couple's living room is dominated by two of Esquenazi's *Welles* sectional sofas upholstered in *Mistral* from Travers and a pair of his maple-and-suede *Cafe Au Lay* coffee tables. The innovative artwork at right is *Cutting Hedge 1* from Esquenazi's "Nature Master" series: It is printed on 105 sheets of photo paper, each tacked at the top only and meant to curl and flutter in the breeze. The two handcrafted ottomans from Roost are covered in woven wool and dyed jute.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY ANTOINE BOOTZ. WRITTEN BY ELAINE GREENE.




ETER LINDBERGH
Charlotte







How can you socialize with guests around a work island while preparing dinner, yet avoid looking

at dirty dishes later? Easy—if you use your imagination. Have two kitchens. Esquenazi and Graybill are a gregarious pair who love to give cocktail, brunch and dinner parties. Both cook, and they occasionally hire a guest chef, who specializes in, say, Thai or Tuscan cuisine, to give a demonstration that provides the event's entertainment as well as the meal.

Their L-shaped indoor social space consists of three flowing areas. The living room merges at the rear into what the owners call the "display" kitchen, and, adjoining it, a formal dining corner accommodates a table for eight. The opposite corner contains the prep kitchen, the larger of the two cooking areas, which features an all-important pocket door. Here, used plates and platters can pile up until the company goes home and the occasional caterer can work in private without imposing any culinary crises on visitors. Both kitchens are fully equipped with Wolf ranges, Sub-Zero refrigerators and Bosch dishwashers. The prep kitchen's stretch of wire shelves for pantry supplies and cooking gear hides behind sliding, red-framed blackboards (not slate—that would have been too heavy—but Benjamin Moore's chalkboard roll-on paint). This inside room gets daylight and a glimpse of scenery thanks to an interior window that lines up with an exterior window. It also offers kitchen occupants a geometric treat: an unusual view of the profile of the stairway in the house's entry. The long, straight flight to the second floor is made of white oak, supported by square tube steel. The rope handrail is a nautical note.

This page (from left): In the closed-off prep kitchen, sliding blackboard pantry doors are framed in Farrow & Ball's Blazer red; the prep sink has a view of the outside, past a jaunty staircase that seems to float without visible means of support. Opposite: In the open "display" kitchen, the cooktop set into the Carrara marble island was dropped a little so a matching slab of stone could be placed over the burners between meals. Emeco stools are by Philippe Starck.







Esquenazi designed the high-reaching second story of the red-clad tower as a perch for savoring

the distant water views (the cladding, by the way, is superinsulating fiber cement paneling). "It's a thrill," he says, "to watch the parade of sailboats going off to race." But, he adds, "I also planned for the near view of part of the exterior—something I always try for." The library/sitting room belongs to the master suite—a private space in which the owners can take a breather now and then from the clamor of frequent guests—and it is central to the building's natural cooling system. As described by Michael Mensch, who was Esquenazi's local architectural and construction collaborator, "When open, the clerestory windows provide stack-effect ventilation, pulling up fresh air from below." The owners rarely use air-conditioning.

The primary color scheme continues here with solid red or blue upholstered pieces, like Esquenazi's *Odyssey Lounger* and a matching deco-era chair. Yellow accessories include the vintage hanging lights. Above the door is an enormous Chinese poster, another example of Esquenazi's uninhibited and personal sense of whimsy. The sculptural and decorative spiral stair leads to a balcony, where yoga mats, weights and other exercise gear are used.

Adjoining the master bedroom in the gabled wing, a waterside porch is a symmetrical stretch with a wide daybed at either end, about which Graybill comments, "Lounging has always been a goal in the rooms we come up with."

This page (from top): The spiral staircase in the master suite's library/sitting room leads to a yoga and exercise loft; Esquenazi (left) and Graybill on their supposedly private porch, actually a favorite guest hangout. Opposite: A window wall opens the library to the water view. All the glazing in the house is known in the building trade as "storefront windows"—a one-inch-thick glass sandwich with argon gas in between, assuring maximum, leak-proof insulation.







"Ideally, a bedroom has a sitting area as well as one for sleeping, but whatever the configuration, the

design needs to focus on serenity, seclusion and comfort," says Esquenazi of his rooms for clients as well as his own master bedroom on Long Island. Here visual excitement is kept to a minimum with wall-to-wall drapery in a geometric fabric behind the headboard, a pale antique area rug and, as the only textural flamboyance, a bed skirt of feathers installed on a Velcro tape. Otherwise, the textures are soft, for acoustical as well as physical comfort; the duvet is by Anichini.

Esquenazi likes beds to be low; he feels it is part of the comfort quotient that they stand around 18 inches off the floor, at chair height. (This one is a bit higher, to line up with the bedside tables.) For the seating area at the foot of the bed, he grouped a vintage bench and two linen-upholstered Louis XV chairs.

Since the 1980s, placing a major bathtub right in the bedroom has become a high-style design statement. Esquenazi and Graybill like the idea but prefer that such a juxtaposition be a voluntary sometime thing, so their bathroom adjoins the bedroom but can be separated by a pocket partition made of translucent glass. Whether open or closed, this panel admits northern light. Unlike a bedroom, a bathroom can be as playful as you please, according to Esquenazi, who went with a marine theme in a pair of life-preserver mirrors over twin basins. The mirrors make an intriguing sight from outside as well. The white oak counter is topped with Carrara marble, which matches that in the kitchen, and on it the designer indulged his fancy for hat stands.

This page: The master bedroom's feather-trimmed bed is part of Moises Esquenazi's furniture line; the headboard frame is finished with white-gold leaf. The drapery fabric is from Diamond Foam & Fabric. Molded plastic bedside lamps are 1970s pieces by Rougier. Opposite: In addition to a freestanding tub, the master bathroom has a large, glass-enclosed shower, a private toilet compartment and generous clothing storage space; all fittings are by Waterworks.

Key to the **Style**

- *State-of-the-art modern construction includes energy-efficient materials as well as meticulous detailing.*
- *Commercial glazing maximizes indoor/outdoor living while providing energy efficiency.*
- *The palette is based on primary colors and is faithfully but not slavishly adhered to throughout the home for visual cohesion among the spaces.*
- *Varied furnishings intrigue the eye, cushion the body and visually soften the clean, crisp architecture.*
- *Furniture groups are thoughtfully conceived: There is always a place to put your drink, your book, your feet.*
- *Whimsical accents abound, such as a trio of wall-mounted vintage hat mannequins in the foyer and a bed skirt made of feathers.*


1

Details

(1) In a guest room, a practical white-oak *Sibley* desk by Moises Esquenazi has Lucite side panels and a concealed power strip along the back so that no tangle of cables and wires will clutter the look. The bucket chair is vintage.

(2) The owners, part-time residents of southern California, did not want to change their indoor/outdoor habits, so they arranged to open up the back of their living area in summer with a wall of windows that disappear like overhead garage doors. The intriguing second-story window belongs to the master bath. The house was designed so one can see the water view clear through it.

(3) A lighted, cushioned living room niche invites the reader seeking solitude. The big copper cylinder is an old shipboard oxygen tank for diving expeditions. Note that the sofa bolster ends in a contrasting velvet.

(4) The garage-door-style window wall is shown as it is being raised. In the distance stands the pool pavilion.

(5) The *Percival* dining table by Moises Esquenazi seats eight—in linen-slipcovered Lee Industries chairs. The designer had the electric chandelier fitted with candleholders for an alternative form of lighting, perhaps when a fire is blazing.

(6) Pretty silver balls bobbing and shining in the pool discourage pesky birds. Silvery objects on the coping exude citronella. The pavilion roof shelters a pair of water-repellent lounges. Between them: an antique tin window frame from one of the mansard roofs of Paris that Esquenazi found at the Clignancourt flea market. ▣

See Resources, last pages.


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Instead of the expected matching fireside love seats, the designers paired Ted Boerner's muscular *Intermezzo* sofa (left) with Andrée Putman's curvy *Crescent Moon* from Ralph Pucci. The four paintings are by Hiro Yokose; the gold chair is vintage; the *Aspen* mirror is from the Holly Hunt Collection. The gleaming coffee table, an "art-design" piece, is Paris-based Arik Levy's *Log 206* of mirror-polished stainless steel (produced in an edition of five). Opposite: The home's facade pays homage to a historic manor in Lake Bluff by early-20th-century Chicago architect David Adler.







An astute decorating strategy by designers Eric Ceputis and Harriet Robinson gave this French-inspired home on *Chicago's North Shore* a style to suit its provenance.

SAVOIR FLAIR





Some of us aren't sure what we want until we find it, but when we do, the proverbial lightbulb goes on. Beth Gross invokes this imagery whenever she tells the tale of how she and her husband, Randy, found their new home.

The story starts five years ago, when the couple was living in a sleek contemporary house filled with equally sleek furnishings. They had bought it when their children, Jordan and Aliza, were just starting school, but 15 years later, Beth was ready for a change. "I had nothing definite in mind when we decided to move, but my taste had matured, and I was ready for a traditional architectural style and a more eclectic and artistic interior," she says.

During months of house-hunting, nothing lit her bulb until she saw a "remarkable empty lot on a lakeside street" that came with equally "remarkable building plans for a David Adler–inspired house," Beth gushes. Designed by Chicago architect Gregory Maire, the home was informed by Adler's acclaimed 1914 grand French manor for Carolyn Morse Ely in nearby Lake Bluff, Illinois, which in turn was based on the world-renowned Pavillon de la Lanterne built in 1787 at Versailles. The beauty and pedigree of the project prompted a bulb-worthy moment for Beth, and the couple bought the soon-to-be-built home within days. It also rekindled her Francophilia, ignited years earlier, when she studied French in school.

"I knew I was really in for it, because we'd need all new furniture," teases Randy, who, it turned out, was nearly correct.

This page (from top): In the living room, iridescent Bergamo drapery and upholstery fabrics complement the luster of a vintage Angelo Brotto wall sculpture; homeowners Beth and Randy Gross in the kitchen, where a French ambiance is established with pale pistachio custom cabinetry and Louis XVI chairs, tweaked with a 1966 Warren Platner table. Opposite: A photo of David Adler's Ely House foyer inspired the limestone and marble floor and leopard-print runner.

PRODUCED BY SUSAN TYREE VICTORIA AND LISA SKOLNIK. PHOTOGRAPHY BY NATHAN KIRKMAN. WRITTEN BY LISA SKOLNIK.







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rom the outside, the historically informed architecture of this 21st-century home makes it "look like it's been there since Adler's day. No one ever suspects it's new," Beth notes. This fueled her determination to be "true to Adler's spirit on the inside too." As it happens, Adler was a Francophile himself and is said to have crafted his most intriguing interiors with the help of his younger sister, the legendary decorator Frances Elkins. "They did their best work together because she was always pushing the envelope, and he was a discriminating editor who tempered her," says Stephen Salny, the author of monographs on both designers. Elkins was also the "first American to bring the work of her contemporaries Jean-Michel Frank and the Giacometti brothers to the United States," Salny points out.

Taking their cues from the famed brother-sister act, designers Harriet Robinson and Eric Ceputis (then colleagues at Harvin Associates) came up with the idea of using the Adler/Elkins strategy—with a twist. "We wanted to respect Beth's interest in Adler and at the same time bring in things that would say something new. So we focused on seminal furnishings by contemporary French designers and mixed them with vintage pieces," Ceputis explains. Robinson notes that this tactic required restraint because "you want to pick pieces that forge exactly the right creative tension." Yet she also acknowledges that Beth was an ideal candidate for the challenge: "She covets unique things, knows exactly what she likes when she sees it and doesn't shilly-shally."

Above: Daughter Aliza Gross stands in the foyer, home to two significant French pieces: Hervé van der Straeten's *Branches* mirror and Christian Astuguevieille's wrapped-rope console; the Dennis & Leen lantern mimics one Adler used in the Ely House. Opposite: In the dining room, silver-leaf wallpaper, a mirrored alcove and an updated 18th-century Provençal chandelier (*Primitive* by Dennis & Leen) add exuberant glamour to Christian Liaigre's dining chairs and table.

Key to the **Style**

- *Ceputis and Robinson kept the editing tight: They chose idiosyncratic furniture and gave it plenty of room to shine, using fewer pieces and avoiding teeming tableaux.*
- *Large-scale pieces with presence inhabit the rooms without making them feel overfurnished.*
- *With the exception of chairs in the dining room and kitchen, furniture is "mismatched," as if it had been assembled over time rather than acquired all at once.*
- *To balance scale and vary the visual landscape, the designers combined curves with straight lines, the bulky with the buoyant.*
- *The palette was designed to create cohesion between the rooms: Green and taupes with a green cast appear in every room; even the bronze drapes in the living and dining rooms have a green undertone.*
- *Staying true to the room as a visual whole, the Grosses don't add furniture; they replace it. When Beth fell in love with a table by Arik Levy, she deaccessioned glass nesting tables.*

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urnishing the house was surprisingly quick because "we were all really of a like mind," Beth marvels. Many of the pieces with a contemporary French provenance, by the likes of Andrée Putman, Christian Astuguevieille, Christian Liaigre and Hervé van der Straeten, were found at furniture showrooms in Chicago and New York, while most of the singular vintage pieces, such as the occasional table of outstretched arms in the master bedroom and the living room's spidery gilded chair (re-covered with a downy skin salvaged from a pillow), were found at Pavilion, a local store specializing in 20th-century French wares.

But Beth was also proactive. A visit with Randy to Ladurée, the iconic tearoom in Paris, known for its macaroons and pale pistachio packaging, inspired the color of the kitchen cabinets. "She gave us the shop's ribbon and asked us to match it," Ceputis laughs. Beth also tracked a pair of bijou bronze tables she saw in a magazine that were made by French artist Hubert Le Gall to the Parisian gallery Avant-Scène and bought them for the living room. And when a dazzling rope chair by the Brazilian Campana brothers turned up at a local sample sale for half-price, she made an on-the-spot exception to provenance and bought it for the bedroom.

Through the process, Beth discovered the merits of change to keep things current: She recently purchased Arik Levy's 2008 *Log 206* table to replace a gilt-and-glass nesting trio in the living room. "It's edgier," Beth observes, "and Levy lives in Paris." ▣

See Resources, last pages.

The subtle pattern on an Odegard carpet, drapes fabricated out of two shades of Pollack linen and a bolster with a floral motif season the soothing garden shades in the master bedroom. Bolder "flavors" come from an iconic *Vermelha* chair by the Campana brothers (from Luminaire), a vintage fuchsia throw and a custom-made acrylic chair with a bold cushion. The handy occasional table was crafted by French artisans.




I LOVE



Designer Vicente Wolf enlivened the foyer of a Park Avenue apartment by covering the marble floor with a graphic combination of natural and russet-colored carpets; stripping off moldings so new furniture would pop; and even providing a view of the kitchen (through the bookshelves, which are backless). Wolf bought the Indonesian table and the architectural Thai devotional objects on his frequent trips to Asia.

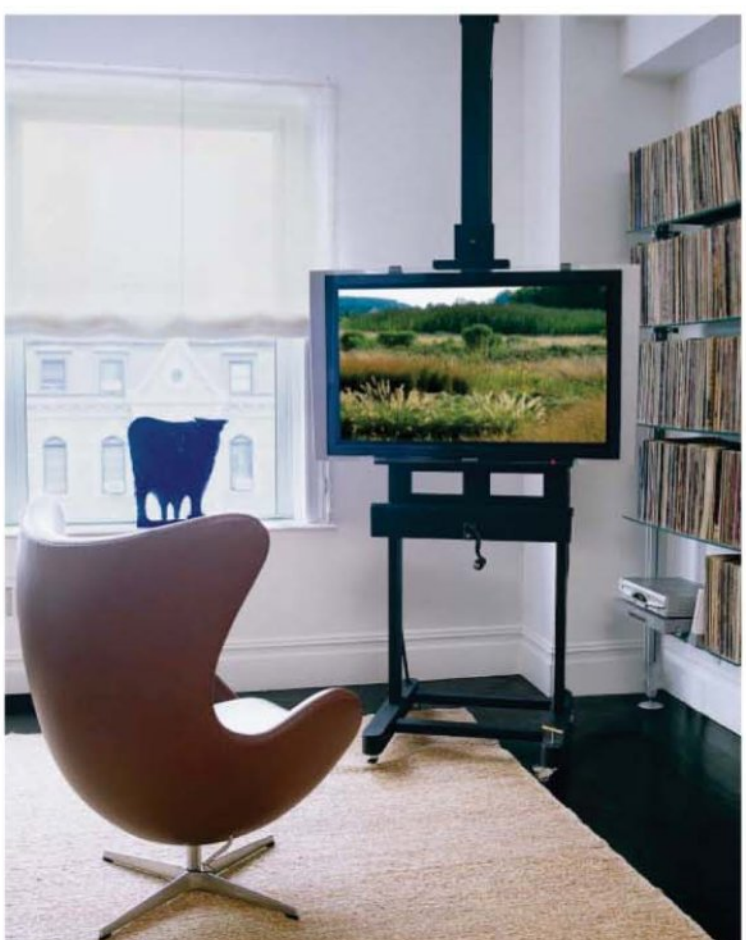
Different Strokes

Design superstar Vicente Wolf went beyond the pale of his signature look to create this sophisticated, comfortable and youth-friendly ***Park Avenue*** apartment for a single father and his two teenage sons.


From Van Eyck to Bruegel







What do you do with a flat-screen TV? Hang it on the wall, and it dominates the room, without deserving to (like a painting that went blank). Stand it on a chest and it preens like a pretentious plastic sculpture.

Designer Vicente Wolf has a better idea: Place the TV on an easel. The solution is both practical (the screen can move up, down or around) and beautiful, turning the familiar rectangle into part of a larger geometry. Ingenious? All in a day's work for Wolf, whose inventiveness helped turn a "dowdy and bland" New York apartment into a lively hangout for a single father and his two sons. Wolf, who is known for ethereal interiors, usually limits his palette to whites or near-whites. Not this time. Wolf says his client wanted the place to be colorful and kid-friendly. "When he told me that, I gulped," says the top-shelf designer, who is also an accomplished photographer (Wolf shot theses photos for *Met Home*). But he rose to the occasion. After removing moldings and other period details, Wolf inserted objects that are colorful without being "sweet or precious," he says. The new fireplace, of slate and stainless steel, and the upholstery—a checkerboard of rusts and blues—are as controlled as the color-field painting by the piano. Wolf learned that even a brightly hued room can be as classy and subdued as one of his meticulous white-on-white compositions.

This page (clockwise from top left): A custom sofa by Vicente Wolf dominates the "adult end" of the large den (previously a formal living room and a dining room); a side chair was purchased by Wolf in Ethiopia (art by David Salle); the Arne Jacobsen *Egg* chair by the television is upholstered in Edelman leather (sculpture by Wendy Fisher). Opposite: The console table and round bronze tray are from China and Thailand, respectively (art by Callum Innes).

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY VICENTE WOLF. WRITTEN BY FRED A. BERNSTEIN.







Wolf's client, a divorced dad, wanted his teenage sons to feel comfortable hanging out in the apartment with their friends. True, Wolf gave the father an ebony paneled library where he can close the doors behind him (opposite). But he turned the two largest spaces—a formal living room and a formal dining room (things teenage boys don't really need)—into a single 50-foot-long room they call the den. "I didn't want the kids to feel pushed out of the room," Wolf says. So he paid as much attention to their needs as to their father's. At one end is a custom sectional sofa; at the other end, a stainless steel daybed, designed by Wolf, serves as a kind of clubhouse, where the boys can "pile on" with friends and play video games. (The games are stored on elegant, high-tech Ligne Roset shelving.) Clamp-on Tolomeo lamps keep the space informal, as do the ultimate teen perk, two beanbag chairs. Carved African masks are playful without being juvenile.

"I accommodated the kids, but I didn't pander," Wolf observes. "It's never cute." It also isn't age-specific. "I wanted the room to be able to grow with them," says the designer.

Wolf grew too, he says, learning about ways to use colors without sacrificing serenity. By making one end of the room rust with blue touches, the other end blue with touches of rust, he created a balanced composition that, he says, "sort of calms itself down." When the apartment was done, "the client said it looked just the way he expected it to," recalls Wolf, adding, "I was more surprised than he was."

The boys' end of the open den features a custom daybed, an overscale *Super Archimoon* lamp by Philippe Starck for Flos and an upholstered Bertoia chair from Knoll. The library, the most traditional room in the apartment, features a custom sofa, a *Mark* chair from Way's VW Home line and a pair of coffee tables made from antique Chinese paving stones on wooden bases. Mirrored glass on the French doors enhances the feeling of enclosure.





Wolf returned to the light-colored fabrics he is known for in the master bedroom, with carpet, bedding, drapes and walls in nearly identical tones. The room has west-facing windows, and as the sun changes position, the surfaces change appearance. Wolf made sure to exploit that opportunity. "I like a room that's in transition," says the designer. Patterns, by contrast, are fixed over time. "A floral print is always a floral print, morning, noon or night," says Wolf. "And that's too literal for me."

And a bed is always a bed, but by placing this one in front of the windows, Wolf turned it into an island in a sea of tranquility. Flanking the bed are a table by Eero Saarinen and a tiered table designed by Wolf. Paired with identical tripod lamps, they are part of a gently asymmetrical composition.

Wolf often uses mirrors to make rooms feel bigger. Behind the bedside table is a slab of polished steel supported by two poles, mimicking the mirrors atop dressing tables. In the master bathroom, walls are covered in "silk mirror" (made by mirroring the back of acid-washed glass), which creates the illusion of extra space. (Conversely, Wolf made the vanity recede by specifying dark-stained wood and dark-brown granite.) For a final, dazzling touch, he installed a stainless steel toilet, about which the client asked the obvious question: "Won't it look like a prison?" Wolf's wise response: "Have you ever seen a prison that looked like this?" ▣

See Resources, last pages.

This page (clockwise from top left): Designer Vicente Wolf; the stainless steel toilet in the master bathroom "matches" the custom cabinetry; for the master bedroom, Wolf designed the woven-leather bed and the ebonized-wood side table (drapes are Thai silk). Opposite: A classic Saarinen table from Knoll and *Signora* floor lamps from Tango stand beside the custom bed. Dino, the family's King Charles spaniel, enjoys the plush custom duvet.





Key to the **Style**

- *Imperfect symmetry: By using pieces of similar size but completely different shape, Wolf creates harmony without monotony.*
- *Restricting the palette to a few shades creates a composition that "calms itself."*
- *Typically, Wolf avoids pattern, which he finds "too literal," in favor of light-colored surfaces that change appearance over the course of a day.*
- *Wolf mirrors walls in a variety of ways to make spaces seem bigger.*
- *For a graphic effect on the floor, Wolf stitched together two kinds of carpet.*
- *Curved pieces (a piano, beanbag chairs, Saarinen tables) suggest an easy, natural flow through rooms.*





Because the living room doesn't receive a lot of direct light, Southern-born designer John Lyle covered the walls in a sunny strié paper from Farrow & Ball, then mirrored one of the walls to expand the space and hide the brick underneath. The sofa and bronze *Drum* coffee table are from the designer's own furniture collection; the curvaceous French console against the mirror is vintage, as is the yellow figurative lamp that sits on it (the *Wilshire* floor lamps are from Restoration Hardware).



*New York designer John Lyle went home to **Jackson, Mississippi,** to help his brother's family find the contemporary spirit lurking inside their traditional Southern house.*

Sibling Revelry

When Jimmy and Trish Lyle considered buying a home outside Jackson, Mississippi, they asked Jimmy's brother, John, to weigh in on the purchase. A Manhattan-based designer of furniture and interiors, John Lyle shared his brother and sister-in-law's enthusiasm for the home's floor plan and location, but didn't think the Acadian cottage's country aesthetic really reflected their taste. "People in Jackson tend to be very traditional," says John, a Mississippi native. "But my brother and his wife really like modern. We decided to tweak the house and make it a little more unusual than what's normally found here."

Lyle relied on cosmetics, instead of construction, to release the home's inner diva. He covered mottled brick walls with creamy white paint, stained the floors a sultry espresso color and glammed up rustic doorways with glossy black paint. To furnish the house, he culled pieces from his travels and his own Lyle and Umbach home collection, grounding each room in variations of black and white. "The rooms flow into each other, so there had to be a common thread to link them," Lyle explains.

Bright bursts of color distinguish each space without compromising the overall continuity. In the living room, Lyle paid homage to legendary English decorator Nancy Lancaster with bright yellow walls that light up the space like a solar flare. "Of course, black and white and yellow look sensational together," notes the designer. Chinoiserie accents include a pair of vintage Chinese chairs and two 19th-century urns that flank the fireplace.

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOGRAPHS BY JACK THOMPSON. WRITTEN BY FRED ALBERT.





A John Lyle–designed mirror, modeled after a doorway, commands a wall in the dining room, reflecting a starburst chandelier inspired by those at New York's Metropolitan Opera. Lyle didn't like the adjacent windows, so he hung a pair of lacquered Asian shutters over them. The table and chairs are vintage; upholstery by Edelman Leather. Opposite: To make the entry hall's Lyle and Umbach console stand out, Lyle set it against a wall covered with inky *Basque* paper from New Castle Fabrics. The area rug is from the designer's line (art is by John Lyle).







Lyle established the tone of his brother and sister-in-law's home at the entry, bracketing the foyer between a glossy black archway and an expanse of ebony wallpaper. ("There aren't a lot of black walls in the South," the designer observes.) He used wallpaper throughout the house—even in rooms with solid-color walls. "Wallpaper transforms a room in a way that paint cannot," he says. "It adds depth and texture that you don't get otherwise."

He covered the dining room walls with a black-and-greige floral but countered any little-old-lady connotations with vintage stainless steel chairs clad in lipstick-red leather. Lyle and his sister-in-law Trish spied the starburst chandelier in the window of a Manhattan store, then circled back a few hours later to take another look and e-mail images to Jimmy—who suspects the sighting was not accidental. "I guarantee you John knew that chandelier was there and set the whole thing up," laughs Jimmy, a co-owner of the family's construction equipment dealership.

Figuring the screened porch wouldn't get much use in steamy Mississippi, Lyle enclosed the room with glass, painted the concrete floor black and commissioned artist Michael Stromar to cover the chimney in a serpentine zebra stripe. The designer underscored the Austin Powers ambiance with vintage Russell Woodard patio chairs dressed up in a saucy polka-dot print. The room is a magnet for Jimmy, Trish, son Taylor, 10, and daughter Alex, 5, who share meals and games there as deer and wild turkeys scamper across the yard.

Above right: Designer John Lyle (left) sits with his brother Jimmy in the sunroom, created from a former screened porch. Opposite: John Lyle replaced a minimalist fireplace mantel with a more formal surround, which he painted in Farrow & Ball's Black Blue. The brick chimney breast was covered with sinuous abstract zebra stripes, echoing the go-go-era vibe of the vintage 1970s sofa, coffee table and Russell Woodard patio chairs. The area rug is from West Elm.

Key to the **Style**

- *Designer John Lyle covered mottled brick walls with creamy white paint and applied dark finishes to the wood floors, doors and trim, producing a sophisticated backdrop that belies the home's country origins.*
- *Lyle didn't want the same furniture you'd see down the block, so he purchased pieces out of town and added items he'd collected from vintage shops and flea markets.*
- *Most furnishings are confined to shades of black or white, creating a common thread that connects the rooms and keeps the house from feeling like a collection of disparate spaces.*
- *Blasts of pure color lend character to every room without betraying the black-and-white motif.*
- *Walls were covered with paper instead of paint to give them extra visual depth.*
- *Mirrors were an attractive and cost-effective way to fill blank walls and hide undesirable surfaces.*





When Trish needs a respite from family activity, she retreats to the master bedroom, where armchairs nestle in a window bay wrapped in voluminous yellow drapes. "During the day, the sun comes beating through those curtains, creating this wonderful golden haze," says John Lyle. (He designed the armchairs and covered them in fabric by Holly Hunt; the table between them was found on eBay.) While the geometric silk carpet—modeled after tiles the designer spied in Venice—might seem busy for a boudoir, the designer insists it's not distracting: "If you use enough pattern, it becomes a neutral."

A self-described control freak, Jimmy started questioning his brother's choices right from the start, leading to tension between the siblings. "I realized I was going to lose a brother over this, so I just backed off and said I wouldn't look at anything until it's done," Jimmy recalls. Finding this hard to believe, John bet his brother he wouldn't be able to stay away. Six months later, Jimmy strolled through the completed house for the first time as tears welled up in his eyes. "I was completely overwhelmed," he recalls. "You gotta understand, I've been in Mississippi my entire life, and this is just so much different from anything I've ever seen."

Having won the wager, Jimmy placed his prize—a single dollar bill—inside a picture frame in the den. "I look at that dollar every day," he says. "I'm really proud of what John did. And I'm really, really proud I won the bet." ▣

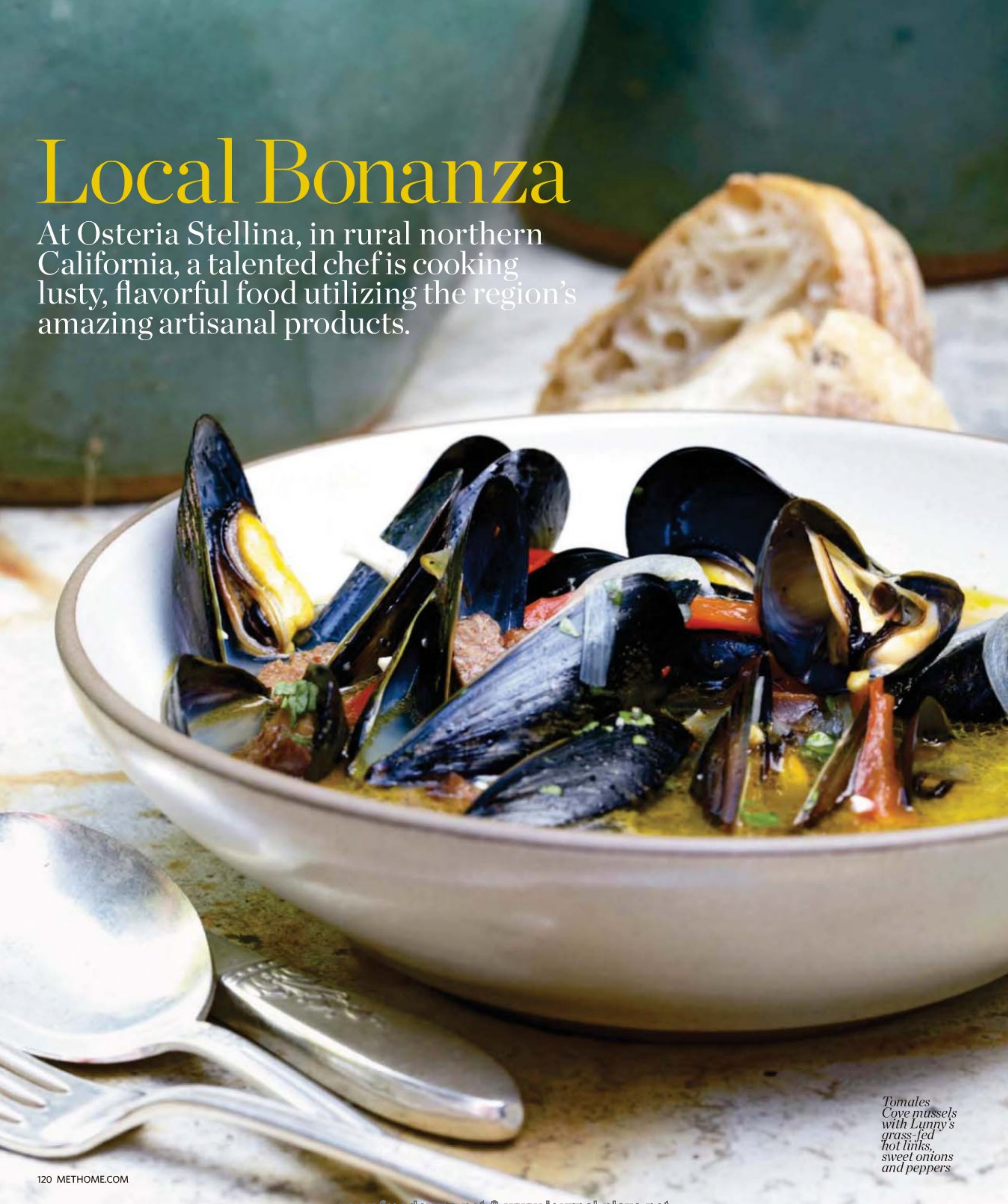
See Resources, last pages.

Above: In the master bedroom, a vintage chaise longue rests at the foot of an *East St.* bed from Z Gallerie; art is by Michael Stromar. Right: Designer John Lyle layered lemon Jim Thompson silk over linen undercurtains to give the draperies extra fullness. The walls are covered in *Manila Hemp* from Phillip Jeffries Ltd.; the custom silk carpet and Giacometti-style metal chair are Lyle designs; the coffee table is a vintage design by the legendary Billy Baldwin.



Local Bonanza

At Osteria Stellina, in rural northern California, a talented chef is cooking lusty, flavorful food utilizing the region's amazing artisanal products.



Tomales Cove mussels with Lunny's grass-fed hot links, sweet onions and peppers


Tomales Bay






Osteria Stellina


Chef Christian Caiazzo







Chef Caiazzo with rancher Bill Niman (standing)

West Marin County, in northern California, just 43 miles from San Francisco, is known for breathtaking vistas, where cows graze peacefully on rolling hills surrounded by wisps of gray fog, accompanied by a churning sound track of the ocean rushing to shore. The region produces some of the country's best artisan cheeses and pristine oysters, and the fertile farmland nurtures everything from purslane to plums. It feels as remote as the Irish coast; even in this technological age, cell phone connections are spotty.

The surrounding Point Reyes National Seashore attracts thousands of visitors a year, but few restaurants celebrated the area's bounty until last November, when Christian Caiazzo opened Osteria Stellina, a modest-looking restaurant on scenic Highway 1 in Point Reyes Station, a town that could have been used as a set for *Bonanza*. He remodeled the 57-seat space—previously Rosie's Cowboy Cookhouse—across the street from one of the largest businesses in town, Toby's Feed Barn.

It takes courage for a chef to forge a different path here, forgoing the ubiquitous hamburgers and fried calamari for such satisfying rustic dishes as bucatini with Tomales Bay Manila clams, garlic and chilies. Caiazzo calls his food Point Reyes Italian, and just about every item on the daily-changing, one-page menu references products that come from the surrounding area.

In isolated West Marin, the 41-year-old chef lives a much different life than the one he anticipated leading when he was in his late 20s and worked at high-profile restaurants, including Postrio in San Francisco and Union Square Café in New York. It was in 2002, after a serious car accident and some painful rehabilitation, that Caiazzo decided it was time to move to the country.

The chef worked at Point Reyes Station's Cowgirl Creamery, the famed cheese maker, before opening a coffee bar and becoming enmeshed in the tight-knit food community. "I got to know so many of the farmers and food producers up here," he explained, "and it felt like they were underrepresented for where we are."

That led to the opening of Osteria Stellina, which has become not only a showcase for local artisan products but a salon for growers and producers. Regulars include Bill Niman, who earlier this year left his lauded Niman Ranch, known for its all-natural meats, and is now raising goats and heritage turkeys, and the Lunny family, who farm oysters and raise grass-fed cattle.

On his menu, Caiazzo does his part to bring together land and sea with dishes like Tomales Cove mussels, paired with Lunny's grass-fed beef hot links and served in a rich broth scented with onions and red bell peppers. He celebrates a similar marriage with pizza slathered with local cream-braised leeks, loads of herbs and briny oysters from Lunny's Drakes Bay farm.

Caiazzo is a lusty cook who brings out the best in any ingredient he's using. He pickles sweet watermelon rind, wraps it in salty prosciutto and garnishes it with baby arugula. He caramelizes green beans to achieve a chewy sweetness and then enhances them with grilled torpedo onions and minty summer savory. Lamb shanks are slowly braised in red wine and then placed on rosemary-scented polenta and garlicky Swiss chard. His dessert of choice, created by pastry chef Laura Matis, is a moist almond cake, with a dollop of rich vanilla custard baked in the center, served with a compote of Santa Rosa plums.

With food like this, Osteria Stellina provides a culinary beacon as bright as the historic 139-year-old Point Reyes lighthouse. "I always dreamed of cooking in Italy or some small town in Europe," Caiazzo says, "but I discovered I can do the same thing here." ▣

Recipes follow. See Resources, last pages.

PHOTOGRAPHS BY CAREN ALPERT. WRITTEN BY MICHAEL BAUER.



Pickled Point Reyes watermelon rind with La Quercia prosciutto and Cow Track arugula



Caramelized Paradise Valley string beans with torpedo onions



Drakes Bay Family Farms oyster pizza with Straus cream-braised leeks



Braised Barinaga Ranch lamb shanks



Almond tea cake with plum compote and crème fraîche ice cream

Osteria Stellina

Recipes

Pickled Watermelon Rind with Prosciutto and Baby Arugula

- 1½ lb. watermelon rind, cut into 1-inch-thick strips, with thin strip of red fruit
- ½ cup fresh lemon juice
- 1 tbsp. black peppercorns
- 1 tbsp. whole allspice
- 1 tbsp. whole coriander seeds
- 2 (3-inch) cinnamon sticks
- ½ dried pepper, preferably Calabrian, or ¼ tsp. dried red pepper flakes
- Medium-grind sea or kosher salt and ground black pepper
- ½ cup red wine vinegar
- ¼ cup apple cider vinegar
- 1 cup granulated unbleached, or raw, sugar
- 30 leaves wild or baby arugula
- 2 tsp. extra-virgin olive oil, plus extra for drizzling
- 18 very thin slices prosciutto, preferably La Quercia*

① Peel the green skin from the watermelon rind with a vegetable peeler. Cut remaining rind into 1-inch squares. Transfer to medium bowl, add lemon juice and 2 cups water and soak for 3 hours. Drain, rinse under cold water; drain again.

② Combine peppercorns, allspice, coriander, cinnamon sticks, dried pepper or pepper flakes, 2 tablespoons salt, the vinegars and sugar in a thick-bottomed 8-inch sauté pan or saucepan. Bring to a boil. Add the watermelon rind, reduce the heat and simmer until rind is tender but not falling apart, about 25 minutes. When rind is almost cooked, prepare an ice bath. Remove pan from heat, place in ice bath and let pickles cool completely in the liquid, about 20 minutes. Drain.

③ To serve, toss the arugula in a bowl with 2 teaspoons oil and a pinch each of salt and black pepper. Wrap each pickled watermelon square in a slice of prosciutto and place 3 on each of 6 serving plates. Arrange dressed arugula around pickles and drizzle pickles with a little olive oil. *Serves 6.*

**Made in Iowa, this American prosciutto is available online from iGourmet.com.*

Mussels with Hot Links, Sweet Onions and Peppers

- 3 tbsp. pure olive oil
- 1½ tsp. chopped garlic
- Pinch of crushed chilies, preferably Calabrian, or dried red pepper flakes
- ½ cup sliced sweet onion such as Walla Walla, Maui or Vidalia
- Medium-grind sea or kosher salt and ground black pepper
- ½ lb. spicy sausage such as chorizo or andouille, split in half lengthwise and sliced ¼-inch thick
- 1 cup sliced (¼-inch thick) red bell pepper strips
- 3 lb. (60 to 65) mussels, bearded, well cleaned and drained
- 3 tbsp. chopped Italian parsley
- ¼ cup white wine
- 1 cup fish, chicken or vegetable stock, or water
- 6 slices crusty bread

① In a high-sided 12-inch sauté pan or 4-quart saucepan, warm the olive oil over medium-high heat. Add the garlic and stir with a wooden spoon. Immediately add crushed chilies (or red pepper flakes) and onion. Season with ¼ teaspoon each of salt and black pepper and sauté 1 minute. Add the sausage and bell pepper and sauté until bell pepper begins to soften, about 1 minute. Add mussels and sauté 3 minutes. Add parsley and ¼ teaspoon each of salt and black pepper.

② Add the wine and bring to a boil over high heat. Add the stock or water. Cover and cook until all of the mussels have opened, 2 to 3 minutes. Divide mussels and braising liquid between 6 bowls. Serve with bread. *Serves 6.*

Oyster Pizza with Cream-Braised Leeks, Lemon Thyme and Parsley

Dough:
- 1 cup lukewarm (105°F to 110°F) water
- 2¼ tsp. (1 package) active dry yeast
- Pinch sugar
- 2¼ to 2½ cups all-purpose flour
- 1 tsp. medium-grind sea or kosher salt

Topping:
- 1 tbsp. olive oil, plus extra for brushing dough
- 3 large leeks, split in half lengthwise and sliced ½-inch thick, soaked in cold water to remove grit; drained
- 1 tbsp. unsalted butter
- Medium-grind sea or kosher salt and ground black pepper
- 2 cups heavy cream
- ½ tsp. chopped lemon thyme
- Cornmeal
- ½ tsp. crushed chilies or dried red pepper flakes
- 5 tbsp. chopped Italian parsley
- 9 small oysters, shelled, juices reserved and strained

① To make the dough: In a large mixing bowl, combine the water, yeast, sugar and 1 cup of the flour. Stir to thoroughly blend. Set aside for 5 minutes. Add salt and then stir in the remaining flour, little by little, until dough is too stiff to stir. Turn dough out onto a floured work surface and knead, adding more flour if sticky, until dough is smooth and satiny, about 10 minutes. Return dough to clean bowl. Cover and let rise in a warm place until almost doubled in bulk, about 1 hour. Divide in half. Freeze half for another use.

② Meanwhile, to make the topping, heat the oil in a heavy-bottomed 10-inch sauté pan over medium-high heat. Add sliced leeks, butter, ½ teaspoon salt and ¼ teaspoon black pepper. Stir with a wooden spoon. Reduce heat to low and cook, stirring frequently, until leeks are softened but not colored, about 10 minutes. Add cream and lemon thyme. Bring to a simmer and continue cooking, stirring from time to time, until mixture is thick and creamy, 20 to 25 minutes. Let cool to room temperature, at least 30 minutes.

③ Preheat the oven to 550°F and place oven rack in lower third of oven. On a lightly floured work surface, stretch pizza dough to a 14-inch round and transfer to cornmeal-lined pizza pan or baking sheet. Use a pastry brush to brush/dab dough round lightly with olive oil. Sprinkle with ½ teaspoon salt, ¼ teaspoon black pepper, the crushed chilies or dried red pepper flakes and 4 tablespoons of the parsley. Spread leek mixture over dough to within ½ to ¾ inch from edge. Arrange 8 of the oysters around pizza, and 1 in the center. Drizzle about 1 tablespoon reserved oyster liqueur all over.

④ Transfer pizza to oven and cook until dough is crisp and oysters are cooked, 8 to 10 minutes. Put on a cutting board. Sprinkle with remaining 1 tablespoon parsley and brush crust with more olive oil. Cut into 8 equal wedges and serve immediately. *Serves 6 to 8.*

Caramelized String Beans with Torpedo Onions

- Medium-grind sea or kosher salt
- 1¼ lb. green beans, stemmed
- 2 tbsp. olive oil
- 1 tbsp. safflower, grapeseed or canola oil
- Ground black pepper

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- 6 oz. small torpedo onions, halved and sliced, or sliced red onion (about 1 cup)
- 2 tbsp. chopped Italian parsley
- 2 tbsp. chopped summer savory

① In a large pot, bring 1 quart water to a boil with 1 teaspoon salt. Prepare an ice bath. Add beans to boiling water, return to a boil and cook 3 minutes. With a strainer, remove beans to ice bath and cool completely. Drain and dry beans completely with paper towels.

② In a heavy-bottomed 12-inch sauté pan, heat oils over high heat until just smoking. Spread beans over the bottom of the pan in as much of a single layer as possible. Sprinkle with 1/2 teaspoon salt and 1/4 teaspoon pepper and cook without disturbing until beans are well browned, about 8 minutes. Turn beans with tongs, add sliced onion, parsley and summer savory and cook, stirring every now and then, until beans are nicely browned and onions are softened, about 5 more minutes. *Serves 6.*

Braised Lamb Shanks with Rosemary Polenta and Garlic Swiss Chard

Lamb Shanks:
- 6 lamb shanks, 8 to 9 lb. total
- ¼ cup pure olive oil
- Medium-grind sea or kosher salt and ground black pepper
- 4 large carrots, cut into 1-inch pieces
- 6 ribs celery, cut into 1-inch pieces
- 2 yellow onions, quartered
- 1 head garlic, cut in half
- 2 cups red wine
- 2 (3-inch) cinnamon sticks
- 4 whole cloves
- 1 small dried chili pepper, preferably Calabrian, or ½ tsp. dried red pepper flakes
- 2 sprigs thyme
- 2 tbsp. chopped Italian parsley
- 2 tbsp. tomato paste
- 3 qt. lamb, beef, veal or chicken stock

Polenta:
- 2 tbsp. pure olive oil
- 1 tbsp. unsalted butter
- 1 onion, finely diced
- Medium-grind sea or kosher salt and ground black pepper
- 2 tbsp. chopped rosemary
- 2 sprigs thyme
- 3 tbsp. chopped Italian parsley
- ½ tbsp. chiffonade of sage leaves
- 1 cup medium-grind polenta or cornmeal
- ½ cup heavy cream

Chard:
- 1½ lb. Swiss chard, leaves cut from stems, stems trimmed and reserved
- 2 tbsp. pure olive oil
- 4 cloves garlic, chopped
- 1 tsp. crushed chilies, preferably Calabrian, or dried red chili flakes
- Medium-grind sea or kosher salt and ground black pepper

① To make the lamb: Preheat oven to 500°F. Place shanks in a heavy-bottomed roasting pan large enough to hold them comfortably in a single layer. Add olive oil, 2 teaspoons salt and 1 teaspoon black pepper; toss to coat. Roast, turning once, until shanks are nicely browned all over, 20 to 25 minutes. Remove shanks from pan; set aside. Add carrots, celery, onions and garlic to pan; stir well with a wooden spoon to coat with oil. Return pan to oven and cook, stirring several times, until vegetables are browned, 8 to 10 minutes. Remove pan from oven and place over medium-high heat. Add red wine and bring to a simmer, scraping the bottom of the pan with the wooden spoon to deglaze. Add cinnamon, cloves, chili pepper or pepper flakes, thyme, parsley, tomato paste and stock. Bring to a simmer. Return shanks to pan in single layer. Braising liquid should almost cover shanks; add water, if needed. Cover pan and return to oven for 1½ hours. Uncover, and continue cooking until a small knife inserted into the meat slides in easily and the meat is falling off the bone, 2¼ to 2½ hours total.

② Meanwhile, to make the polenta: Heat the olive oil and butter in a heavy-bottomed 4-quart pot over medium heat. Add the onion and cook until softened and translucent, 3 to 4 minutes. Add 1/2 teaspoon salt, 1/4 teaspoon black pepper, half of the herbs and 1 quart water. Turn the heat to high. When the water boils, slowly whisk in the polenta and season with 1/2 teaspoon salt and 1/4 teaspoon pepper. Cook until the mixture thickens, 2 to 3 minutes. Immediately reduce the heat to low so that the mixture bubbles gently. Cook, stirring often with a wooden spoon, until polenta is soft and creamy, 12 to 15 minutes. Stir in remaining herbs and the cream and simmer until polenta is thick but not goopy, 2 to 3 more minutes.

③ To make the chard: Stack leaves in a pile, roll and slice into 1/4-inch-thick chiffonade. Split any wide stems in half lengthwise; slice stems 1/4-inch thick. Reserve stems and leaves separately. In a heavy-bottomed 12-inch sauté pan, or large pot, heat olive oil over medium-high heat. Add garlic and cook without coloring, stirring with a wooden spoon, 30 seconds. Add crushed chilies and chard stems. Sprinkle with 1/2 teaspoon salt and 1/4 teaspoon black pepper and cook 7 to 8 minutes. Add chard leaves and sauté 5 minutes. Add 1 cup water, cover and cook 5 more minutes. Uncover and stir chard vigorously. Continue cooking, covered, until stems are tender, about 10 more minutes.

④ To serve, remove cooked shanks and vegetables (except garlic) to a large serving platter; cover to keep warm. Remove and discard thyme, whole spices and garlic. Place roasting pan on top of the stove and skim off as much fat as possible with a ladle. Bring braising liquid to a simmer and reduce juices by about a half, 10 to 15 minutes, skimming as needed. Pour braising juices over shanks on platter, and serve with polenta and chard. *Serves 6.*

Vanilla Custard–Filled Almond Tea Cake with Plum Compote and Crème Fraîche Ice Cream

Crème Fraîche Ice Cream
- 1 cup milk
- ¾ cup sugar
- Pinch medium-grind sea or kosher salt
- 6 large egg yolks
- 2 cups crème fraîche

Vanilla Custard
- ¾ cup heavy cream
- 4½ tbsp. sugar
- ½ vanilla bean
- 3 large egg yolks
- ⅛ tsp. medium-grind sea or kosher salt

Plum Compote
- 4 cups quartered plums (6 to 7)
- 2 cups Zinfandel
- 1 vanilla bean, split in half lengthwise, scraped
- ½ cup firmly packed light brown sugar
- 1 tsp. cornstarch

Tea Cakes
- 3 oz. blanched almonds (¾ cup)
- 1 cup sifted all-purpose flour
- 1 vanilla bean, split lengthwise
- 1 cup (8 oz.) unsalted butter
- 8 large egg whites
- ½ cup firmly packed light brown sugar
- 1 cup confectioners' sugar, plus extra for sprinkling on top
- ½ tsp. medium-grind sea or kosher salt

① To make the ice cream: Prepare an ice bath. In a medium saucepan, warm the milk, 6 tablespoons of the sugar and the salt to nearly boiling over medium heat; remove pan from heat. In a medium, heat-proof bowl, whisk egg

yolks with the remaining 6 tablespoons sugar until blended. Slowly pour warm milk into egg mixture, whisking constantly. Return mixture to the saucepan and heat over medium heat, stirring constantly with a wooden spoon, until the custard coats the back of a spoon, 3 to 4 minutes. Pour through a fine strainer into a clean bowl. Chill in ice bath. Stir in the crème fraîche. Freeze in an ice cream maker per manufacturer's instructions.

② Meanwhile, make the custard: Prepare an ice bath. In a medium saucepan, combine the cream and 3 tablespoons of the sugar. Scrape in vanilla seeds and add the bean. Bring cream to a near-boil over medium heat; remove from heat; discard vanilla bean. In a medium, heat-proof bowl, whisk egg yolks, 1½ tablespoons sugar and the salt to blend. Slowly pour warm cream into egg mixture, whisking constantly. Strain through fine strainer into clean bowl. Chill in ice bath. Cover and refrigerate.

③ To make the compote: In a medium saucepan, combine quartered plums, wine, vanilla bean and seeds and brown sugar and bring to a boil over medium heat. Cook until thickened, about 25 minutes; remove and discard vanilla bean. In a small bowl, stir cornstarch with 1 tablespoon cold water until smooth. Add to compote and cook 1 minute. Set aside.

④ To make the tea cakes: Center a rack in the oven and preheat to 350°F. Line a baking sheet with parchment paper. Spray a 6-muffin jumbo tin with nonstick vegetable spray. In a food processor, process almonds and ½ cup of the flour until finely ground, about 15 seconds; set aside. Scrape vanilla seeds into a medium saucepan, then add the bean itself and the butter. Place over medium heat and cook until butter is golden brown and smells nutty, 10 to 12 minutes; remove vanilla bean and set browned butter aside.

⑤ In the top of a double boiler, combine egg whites and brown sugar. Sift in confectioners' sugar. Whisk over (not in) simmering water until mixture is warm and sugars are dissolved, about 5 minutes. Remove from heat.

⑥ Gently stir in remaining ½ cup flour and the salt. Stir in ground almond mixture. Very slowly stir in warm browned butter. Divide between muffin cups and smooth the tops. Spoon 2 tablespoons of the chilled vanilla custard on top of each. Place muffin tin on parchment-lined baking sheet and bake until tea cakes are golden, 20 to 25 minutes. Cool in tin on wire rack for 10 minutes. Remove cakes from muffin cups and sprinkle with confectioners' sugar. Let cool. Serve with plum compote and ice cream. *Serves 6.* ▣

October 09

A Word About Resources

If you have a question about something you saw in our magazine, please send an e-mail to cwoods@hfmus.com.

Corrections

The David Weeks wall lamp featured in our July/August '09 issue on page 58 was purchased from ralphpucci.net. In "A Touch of Light" (September '09, pages 108-115), we neglected to credit interior designer Ilmars Kruzdins of Ligne Roset, 404/881-0500. We regret the omission.

Cover

Please see resources for "Safe Harbor."

Por F(l)avor

Page 48 Bowl: *Prima* by Kathy Erteman, kathyerteman.com; **Flatware:** *Emerge* from Crate&Barrel, crateandbarrel.com; **Wall covering:** *Botanica* from Threads, through Lee Jofa, leejofa.com.

Shed for Home

Page 58 Architecture: Max Levy, Max Levy Architect, maxlevyarchitect.com; **Landscape architecture:** Susi Thompson, Thompson Landscape Architects, 214/948-9256.

Our Hearth in San Francisco

Architecture: Mark English, Mark English Architects, markenglisharchitects.com; **Development:** Regina Callan, RBR Development, rbrdevelopment.com; **Page 66 (photo, upper right) Design:** Gary Hutton, Gary Hutton Design, garyhuttondesign.com; **Desk:** Gary Hutton Design, through Therien, therien.com; **Desk chair:** *Ivy* from Montis, montis.nl; **Lounge chair:** *Sturgis* by Gary Hutton Design; **Lounge chair upholstery:** Gretchen Bellinger, Inc., gretchenbellinger.com; **Left wall paint:** Silver Drop by Behr, behr.com; **Right wall paint:** Amazon Stone by Behr; **Page 66 (photo, bottom left) Design:** Gary Hutton, Gary Hutton Design; **Bed:** Zanotta, through Dzine, dzinestore.com; **Bedding:** Scheuer Linens, scheuerlinens.com; **Nightstand at left, coffee table:** Custom by Gary Hutton Design; **Nightstand at right:** *Low* by Frank Gehry, through Vitra, vitra.com; **Nightstand lamps:** Pablo, pablodesigns.com; **Drapery:** Custom by Kimberly Lang, kimberlylang.com; **Pendant light:** Artemide, artemide.us; **Rug:** Tai Ping, taipingcarpets.com; **Chairs:** Minotti, minotti.it; **Chair pillow fabric:** Zimmer+Rohde, zimmer-rohde.com; **Floor lamp:** Poltrona Frau, poltronafrau.it; **Paint:** Hazelnut Cream by Behr; **Page 68 (photo, upper right) Design:** David Oldroyd and Greg Stewart, Orlando Diaz-Azcuy Design Associates, odada.net; **Contractor:** Saturn Construction Co., saturnconstruction.com; **Sofa, chairs, coffee table, flooring material:** Lonseal, lonseal.com; **Sofa, chairs, coffee table design:** Plant Architectural Woodwork, Inc., plantwoodwork.com; **Flooring installation:** Conklin Bros. Carpets, conklincarpet.com; **Sofa covering:** Laurel Sprigg, laurelsprigg.com; **Sofa pillows, throw, drapery, sheer:** Malatesta & Co., malatestainc.com; **Chair cushion fabric:** Edelman Leather, edelmanleather.com; **Artwork:** Robert Misrach, through Fraenkel Gallery, fraenkelgallery.com; **Wall plaster:** TBC Plaster Artisans, terrabriosa.com; **Page 68 (photo, bottom right) Design:** Jiun Ho, Jiun Ho, Inc., jiunho.com; **Chairs, table:** Jiun Ho, Inc.; **Chair back upholstery:** Kyle Bunting, kylebunting.com; **Chandeliers:** Jonathan Browning Studios, jonathanbrowninginc.com; **Mirror:** Therien; **Drapery:** Blinds & Designs, blindsdesigns.com; **Drapery fabric:** Castel, castelmaison.com; **Rug:** Tai Ping; **Page 68 (photo, bottom left) Design:** Nicole Hollis, nicolehollis.com; **Contractor:** THM Construction, thmconstruction.com; **Table:** Established & Sons, through Dzine; **Beanbag:** Zanotta, through Dzine; **Sphere light:** Kundalini, kundalini.it; **Chair:** *Nouvelle Vague* from Porro, porro.com; **Fireplace surround:** Custom by Daniel Hopper Design, danielhopper.com; **Artwork over fireplace:** *Brass* by Deborah Oropallo, deborahoropallo.com; **Shelves:** Porro; **Shutters:** Custom by Mayta & Jensen, maytajensen.com; **Chandelier:** *Modo* from Jason Miller Studio, millerstudio.us; **Bar cart:** Monument, monument.1stdibs.com; **Wall plaster:** TBC Plaster Artisans; **Page 70 (photo, upper right) Design:** Jay Jeffers, Jeffers Design Group, jeffersdesigngroup.com; **Chaise:** Lee Industries, leeindustries.com; **Chaise upholstery:** Dogwood Fabrics, dogwoodfabrics.com; **Chaise pillows:** Jeffers Design Group; **Magazine rack:** Monument; **Decorative wall treatment:** Willem Racké Studio, willemrackestudio.com; **Sconces:** Circa Lighting, circalighting.com; **Desk:** Epoca,

epocasf.com; **Drapery:** Susan Chastain, susanchastain.com; **Wall paint:** Downy by Behr; **Page 70 (photo, bottom right) Design:** Jay Jeffers, Jeffers Design Group; **Chandelier:** Custom by McEwen Lighting Studio, mcewenlighting.com; **Sofa:** Custom by J.F. Fitzgerald, 415/648-6161; **Sofa upholstery:** Raoul Textiles, through De Sousa Hughes, desousahughes.com; **Pillows:** Susan Chastain; **Rug:** Custom by Kyle Bunting; **Coffee table, armchairs, lamp:** Modern One, modernone.1stdibs.com; **Lamp shade:** Custom by Bella Shades, 415/255-0452; **Scale:** Coup d'Etat, coupdetatsf.com; **Barrel chair:** Epoca; **Barrel chair upholstery:** Lee Jofa, leejofa.com; **Artwork:** *Last Rays of the Sun* by Raimonds Staprans, through Hackett-Freedman Gallery, hackettfreedman.com; **Fireplace:** Custom by Metropolis Metal Works, Inc., metropolismetalworks.com; **Bookshelves:** Stingray Builders, Inc., stingraybuilders.com; **Wall paint:** Downy by Behr; **Page 70 (photo, bottom left) Design:** Jay Jeffers, Jeffers Design Group; **Chairs:** Custom by C. Mariani Antiques, Restoration & Custom, cmarianiantiques.com; **Table:** Coup d'Etat; **Rug:** Custom by Mark Nelson Designs, marknelsondesigns.com; **Sconce:** McEwen Lighting Studio; **Drapery:** Susan Chastain; **Doors:** NanaWall, nanawall.com; **Wall paint:** Downy by Behr; **Page 72 (photo, upper left) Design:** Martha Angus and Phillip King Parton, Martha Angus, Inc., marthaangus.com; **Bedding:** Frette, frette.com; **Desk:** *Parsons* from West Elm, westelm.com; **Desk chair:** Mid-Century Modern, mid-century-modern.com; **Desk chair upholstery:** Knoll, knoll.com; **Floor lamp, desk lamp:** Coup d'Etat; **Wallpaper:** Kneedler Fauchère, 415/487-6180; **Wallpaper installation:** Marc Pierre Vallat Decorating, 415/867-6510; **Artwork:** *Rollerblades, Bonneville Salt Flats* by Richard Misrach, through Fraenkel Gallery; **Brillo box:** Warhol Denied, warholdenied.com; **Lamp on box:** Artemide; **Rug:** Pottery Barn, potterybarn.com; **Doors:** TruStile, trustile.com; **Page 72 (photo, bottom right) Design:** Erin Martin, Erin Martin Design, erinmartindesign.com; **Construction:** Plath & Company, Inc., plathco.com; **Scaffolding:** Bay Area High Reach, Inc., bayareahighreach.com, Marshall Scaffold and Supply, Inc., marshallscaffold.com; **Sink:** Flying Turtle Cast Concrete, flyingturtlecastconcrete.com; **Faucet:** Kohler, kohler.com; **Page 72 (photo, bottom left) Design:** Steven Miller, Steven Miller Design Studio, stevenmillerdesignstudio.com; **Cabinetry:** Wood-Mode, wood-mode.com; **Chair, ottoman:** Custom by Ted Boerner, tedboerner.com; **Chair, ottoman upholstery:** Moore & Giles, mooreandgilesinc.com; **Chair pillow:** The Rug Company, therugcompany.info; **Fireplace:** Lennox, lennoxhearthproducts.com; **Artwork:** Joe Macca, through Dolby Chadwick Gallery, dolbychadwickgallery.com; **Side table:** Gump's, gumps.com; **Rug:** Tai Ping; **Page 74 (photo, upper right) Design:** Julie Dowling and Lorissa Kimm, Dowling Kimm Studios, dowlingkimmstudios.com; **Bed:** Bee Market, bee-market.com; **Bedding:** Eco-terric, eco-terric.com; **Nightstand:** Chista, through De Sousa Hughes; **Lamp:** Pablo; **Shades:** The Shade Store, theshadestore.com; **Rug:** Merida Meridian, meridameridian.com; **Page 74 (photo, middle right) Design:** Julie Dowling and Lorissa Kimm, Dowling Kimm Studios; **Counter:** CaesarStone, caesarstoneus.com; **Faucet:** Kohler; **Lighting:** Circa Lighting; **Towels:** Eco-terric; **Flooring:** Ann Sacks, annsacks.com; **Page 74 (photo, bottom) Design:** Sand Studios, sandstudios.com;

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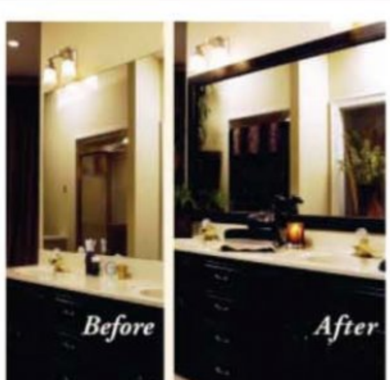
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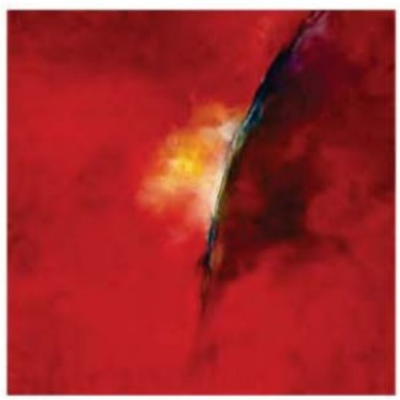
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Safe Harbor

Architecture: Michael Mensch, Michael Mensch Design, Inc., michaelmenschdesign.com; **Design:** Moises Esquenazi, Moises Esquenazi & Associates, leoob.com; **Roofing:** TRM Enterprises, trmenterprises.net; **Windows:** Westhampton Glass & Metal, Inc., westhamptonglass.com; **Millwork:** Vivid Construction, 516/983-4778; **Interior wall paint:** Classic Gray by Benjamin Moore, benjaminmoore.com; **Kitchen cabinetry:** Michael Mensch Design, Inc.; **Countertops:** Hindustan Granites, hgstones.com; **Stairs:** B & R Welding, 631/708-6972; **Page 84 Siding paint:** Newburyport Blue by Cabot, cabotstain.com; **Cement paint:** Crimson by Swisspearl, swisspearl.com; **Page 85 Hat stands:** John Salibello Antiques, johnsalibelloantiques.com; **Sofa throw pillow fabric:** Manuel Canovas, manuelcanovas.com; **Sofa throw pillow trim:** Kravet, kravet.com; **Pages 86-87 Sofas:** *Welles* by Moises Esquenazi for Le Oob, leoob.com; **Sofa upholstery:** Travers, 212/888-7900; **Rectangular sofa pillow fabric:** Romo, romofabrics.com; **Sofa bolster end fabric:** Great Plains, through Holly Hunt, hollyhunt.com; **Lifesaver throw pillow fabric, ball throw pillow fabric:** Christopher Farr-Cloth, through Thomas Lavin, thomaslavin.com; **Throw:** Pat McGann Gallery, patmcgann.1stdibs.com; **Coffee tables:** *Cafe Au Lay* by Moises Esquenazi for Le Oob; **Ottomans:** Roost, roostco.com; **Oxygen tank:** Beall & Bell, 631/477-8239; **Curtain fabric:** Diamond Foam & Fabric, diamondfoamandfabric.com; **Artwork:** *Cutting Hedge 1* by Moises Esquenazi; **Page 88 Stools:** Emeco, emeco.net; **Range:** Wolf, wolfrange.com; **Hood:** Prestige, prestige-america.com; **Page 89 (photo, upper left) Cabinetry and trim paint:** Blazer by Farrow & Ball, farrow-ball.com; **Chalkboard paint:** Benjamin Moore; **Pantry shelves:** Metro, metroshelving.net; **Page 89 (photo, upper right) Faucet:** Blanco, blancoamerica.com; **Tile:** Walker Zanger, walkerzanger.com; **Dishwasher:** Bosch, bosch-home.com; **Cabintery paint:** Blazer by Farrow & Ball; **Page 90 (photo, bottom left) Sconce:** Emporium Hardware, emporiumhardware.com; **Bench upholstery:** Perennials, perennialsfabrics.com; **Bench pillows:** Ralph Lauren Home, ralphlaurenhome.com; **Page 91 Sofa:** *Odyssey Lounger* by Moises Esquenazi for Le Oob; **Sofa back and base upholstery:** Christopher Farr-Cloth, through Thomas Lavin; **Sofa seat and cushion upholstery:** Romo; **Square throw pillow fabric:** Zoffany, zoffany.com; **Rectangular throw pillow fabric:** Opuzen, through Thomas Lavin; **Rug:** Decorative Carpets, decorativecarpets.com; **Hanging lights:** Lost City Arts, lostcityarts.com; **Sconce:** Serge Mouille, through Guéridon, gueridon.com; **Page 92 Tub:** Philippe Starck for Duravit, duravit.us; **Fixtures:** Waterworks, waterworks.com; **Mirrors:** Foscarini, through YLighting, ylighting.com; **Page 93 Bed:** *Kinolux* by Moises Esquenazi for Le Oob; **Duvet:** Anichini, anichini.com; **Drapery:** Diamond Foam & Fabric; **Nightstands, lamps:** John Salibello Antiques; **Bench:** Bourgeois Bohème, bobo-antiques.com; **Page 94 (photo, upper right) Desk:** *Sibley* by Moises Esquenazi for Le Oob; **Lamp:** Downtown, downtown.1stdibs.com; **Curtain:** Diamond Foam & Fabric; **Rug:** Decorative Carpets; **Page 94 (photo, bottom right) Chair:** NEO Studio, 631/725-5632; **Page 95 (photo, upper left) Chairs:** Design Within Reach, dwr.com; **Page 95 (photo, upper right) Bench upholstery:** Hunt Leather, through Holly Hunt; **Page 95 (photo, bottom right) Silver balls:** General Home Store, generalhomestore.com; **Lounges:** Kingsley-Bate, kingsleybate.com; **Page 95 (photo, bottom left) Table:** *Percival* by Moises Esquenazi for Le Oob; **Chairs:** Lee Industries, leeindustries.com; **Chandelier:** Robert Allen, robertallendesign.com; **Mirror:** J.F. Chen, jfchen.com.

Savoir Flair

Architecture: Gregory Maire, 847/492-1776; **Design:** Eric Ceputis, Eric Ceputis Design, 847/864-1124; Harriet Robinson, 847/446-2590; **Limestone and marble flooring:** Atelier Jouvence, ajstoneworks.com; **Drapery:** G & W Window Treatments, 312/432-9380; **Pages 96-97 Sofa at left:** *Intermezzo* by Ted Boerner, tedboerner.com; **Sofa at left upholstery:** Larsen, larsenfabrics.com; **Sofa at right:** *Crescent Moon* by Andrée Putman, through Ralph Pucci, ralphpucci.net; **Sofa at right upholstery:** Brentano, brentanofabrics.com; **Coffee table:** *Log 206* by Arik Levy, through Wright Now, wright-now.com; **Chair:** Pavilion, pavilionantiques.com; **Rug:** Odegard, odegardinc.com; **Fireplace:** Custom by Atelier Jouvence; **Mirror:** *Aspen* by Studio H, through Holly Hunt, hollyhunt.com; **Sconces, chandelier:** Niermann Weeks, 312/644-1300; **Wall paint:** Balboa Mist by Benjamin Moore, benjaminmoore.com; **Page 98 (photo, upper left) Settee:** Custom by Interior Dynamics, 773/847-4080; **Tables:** Hubert Le Gall, through Avant Scène, www.avantscene.fr; **Light sculpture:** Pavilion; **Drapery fabric:** Bergamo, bergamofabrics.com; **Page 98 (photo, bottom left) Table:** Warren Platner, through Design Within Reach, dwr.com; **Chairs:** Artistic Frame, artisticframe.com; **Chandelier:** Ingo Maurer, through Unica Home, unicahome.com; **Cabintery, hood:** Custom by Past Basket, pastbasket.com; **Cabintery paint:** Custom by DiVinci Painters,

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divincipainters.com; **Fixtures:** Dornbracht, through Waterware, water-ware.com; **Oven:** Miele, through Abt Electronics, abt.com; **Page 99 Runner:** Glen Eden, glen-eden.com; **Banister:** Lake Shore Stair Company, lakeshorestair.com; **Sconces:** Visual Comfort, visualcomfortonlinestore.com; **Paint:** Balboa Mist by Benjamin Moore; **Page 100 Table, chairs:** Christian Liaigre, through Holly Hunt; **Chair upholstery:** Designtex, designtex.com; **Chandelier:** *Primitive* by Dennis & Leen, through Holly Hunt; **Mirror:** Lakeside Glass & Mirror, 847/432-7211; **Sconces:** Niermann Weeks; **Drapery fabric:** Bergamo; **Page 101 Mirror:** *Branches* by Hervé van der Straeten, through Avant Scène; **Console:** Christian Astuguevieille, through Holly Hunt; **Jug:** Douglas Dawson Gallery, douglasdawson.com; **Lantern:** Dennis & Leen, through Holly Hunt; **Paint:** Balboa Mist by Benjamin Moore; **Pages 102-103 Bed:** Custom by Eurocraft, 312/850-0071; **Bedding fabric:** Larsen; **Chandelier:** Niermann Weeks; **Drapery fabric:** Pollack, pollackassociates.com; **Chair at left:** *Vermelha* by Fernando & Humberto Campana, through Luminaire, luminaire.com; **Side table:** Pavilion; **Chair at right:** Custom by Pease Plastics, acrylicland.com; **Chair at right upholstery:** Bergamo; **Rug:** Odegard; **Paint:** Balboa Mist by Benjamin Moore.

Different Strokes

Design: Vicente Wolf, Vicente Wolf Associates, Inc., vicentewolf.com; **Artwork:** Owner's collection; **Pages 104-105 Rug:** Stark, starkcarpet.com; **Rug border:** Tufenkian, tufenkiancarpets.com; **Shelves:** Ligne Roset, ligne-roset-usa.com; **Lamp:** Achille Castiglioni and Pio Manzu, through FLOS, flos.com; **Page 106 (photo, upper left) Sofa, coffee table:** Custom by VW Home, vicentewolf.com; **Sofa upholstery, rectangular throw pillow fabric:** Bergamo, bergamofabrics.com; **Square throw pillow fabric:** Donghia, donghia.com; **Page 106 (photo, upper right) Fireplace surround, sconces:** VW Home; **Page 106 (photo, bottom left) Chair:** *The Egg* by Arne Jacobsen, through Fritz Hansen, fritzhansen.com; **Chair upholstery:** Edelman Leather, edelmanleather.com; **Easel:** VW Home; **Rug:** Tufenkian; **Sculpture:** *Blue Cow* by Wendy Fisher, wendyfisherart.com; **Page 108 Sofa upholstery:** Donghia; **Throw pillow, coffee tables:** VW Home; **Chair:** *Mark Open* by VW Home; **Rug:** Stark; **Page 109 Daybed, tray table, mirror:** VW Home; **Corner throw pillow fabric:** Bergamo; **End throw pillow fabric:** Donghia; **Beanbag upholstery, rug:** Edelman Leather; **Side table:** Robert Heritage and Roger Webb, through Santa & Cole, santacole.com; **Chair:** Knoll, knoll.com; **Floor lamp:** *SuperArchimoon* by Philippe Starck, through FLOS; **Shelves:** Ligne Roset; **Clip lamps:** *Tolomeo* from Artemide, through MSK Lighting, msklighting.com; **Page 110 (photo, upper right) Toilet:** Neo-Metro, neo-metro.com; **Cabinetry, towel bar:** Custom by VW Home; **Wall covering:** Galaxy Glass & Stone, galaxycustom.com; **Page 110 (photo, bottom right) Nightstand:** Custom by VW Home; **Rug:** Stark; **Page 111 Bed, shade:** Custom by VW Home; **Bedding:** Fine Linens, finelinens.com; **Duvet fabric:** Jerry Pair, jerrypair.com; **Side table:** Eero Saarinen, through Knoll; **Lamps:** *Signora* from Tango Lighting, tangolighting.com; **Drapery:** Custom by Jim Thompson, jimthompson.com.

Sibling Revelry

Design: John Lyle, Lyle and Umbach, lyleandumbach.com; **Drapery hardware:** Manchester Curtain Designs, 207/774-7090; **Pages 112-113 Sofa, coffee table, rug, mirror above mantel, sculpture:** Lyle and Umbach; **Sofa upholstery:** Hinson & Company, 718/482-1100; **Throw pillow fabric:** Norbar Fabrics, norbarfabrics.com; **Chairs:** The Antique & Artisan Center, antiqueandartisancenter.com; **Floor lamps:** *Wilshire* from Restoration Hardware, restorationhardware.com; **Lamp shades:** Ye Olde Lamp Design & Shades, 601/362-9311; **Drapery fabric:** Waverly, through Orien Textile Corp., orientextile.com; **Wallpaper:** 1241 by Farrow & Ball, farrow-ball.com; **Trim paint:** Pointing by Farrow & Ball; **Ceiling paint:** Citron by Farrow & Ball; **Page 114 Rug, console:** Lyle and Umbach; **Bowl:** Z Gallerie, zgallerie.com; **Artwork:** Custom by Lyle and Umbach; **Chandelier:** The Antique & Artisan Center; **Wallpaper:** Basque by Newcastle Fabrics, newcastlefabrics.com; **Molding and brick wall paint:** Pointing by Farrow & Ball; **Trim paint:** Black Blue by Farrow & Ball; **Ceiling paint:** Slipper Satin by Farrow & Ball; **Page 115 Chair upholstery:** Edelman Leather, edelmanleather.com; **Chandelier:** MSK Illuminations, 212/888-6474; **Mirror:** Venable Glass Services, venableglass.com; **Wallpaper:** Ringwold by Farrow & Ball; **Page 116 Chair upholstery:** Orien Textile Corp.; **Vases:** Z Gallerie; **Rug:** West Elm, westelm.com; **Mantel paint:** Black Blue by Farrow & Ball; **Chimney treatment:** Michael Stromar, 646/456-5150; **Ceiling fan:** Hunter, through the Home Depot, homedepot.com; **Page 118 (photo, upper left) Bed:** *East St.* by Z Gallerie; **Square pillow fabric:** Jim Thompson, jimthompson.com; **Artwork:** Michael Stromar; **Pages 118-119 Chaise upholstery:** Orien Textile Corp.; **Rug, side chair, armchairs:** Lyle and Umbach; **Armchair upholstery:** Holly Hunt, hollyhunt.com; **Drapery fabric:** Jim Thompson; **Under-curtain fabric:** M&A Linens, malinens.com; **Artwork:** Michael Stromar; **Wallpaper:** Manila Hemp by Phillip Jeffries Ltd., phillipjeffries.com.

Local Bonanza

Page 120 Osteria Stellina, osteriastellina.com.

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Woodn't It Be Nice?

Log on to this happening material with these sturdy new designs—the perfect excuse to go out on a limb.

Clockwise from top left: Branch out with the freestanding or pendant *Wooden Bulb* **lamp** by Barend Hemmes ($165; Suck.UK.com). Turn up the volume with Singgih Kartono's *Magno Small* **radio** in new-growth wood (5"l x 7½"h x 3¾"d, $200; Areaware.com), and let the good times roll with the *Barky* **turntable** by Joel Scilley in raw-edged ash ($1,300; Audiowood .com). Hitoshi Ichihashi's walnut *Wood* **keyboard** ($350; Hacoa.com) and *Wooden* **USB sticks** by Guido Ooms and Karin van Lieshout (from $71; Oooms .nl) will bring the outdoors into your office. And this beech *Torch* **flashlight** by Jonas Damon belongs out on your table, not hidden in a desk drawer (8"l x 2"w x 2"dia, $48; Areaware.com). *—Produced by Katherine E. Nelson. Written by Lenora Jane Estes.*

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